

# Game Plan Plan: M->Orphic Journal Sept


vol 3



Movement Patterns Game Plan Plan

1 2 17 16

3-4-5



6-7-8 9-10-11-12 13 14 15

1)-slinky paradigm (2) entropy toy (3-4-5: time heuristic- labyrinthine-monumental; 6-7-8: Space /object-dialectic-recoil 9-1-11-12 : photo fields/: 9-10-11-12 =albumin-daguerotype,blueprint,platinum; (13) medical imaging;(14 )pit house; (15) Cyclopean Arches ;16- Labyrinth Environment and Explosion; 17 Labyrinth as tableau  
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### Game Plan Plan

The Cover drawing is a “tectonic plate”, in the spirit of plateware which is an architecture of ephemera in and of itself in the context of the daily household paradigm, and in the case of the geological the shift available in sense of time between human and geological culture as sites of meaning between environment and tableau. (tectonic plates geologically the enablement of continental drift)

The more formal plan it derives from has a game plan of levels of meaning for a kind of motion sensor / cyber spacedrawing game I create. Before going into the specific levels of meaning these incorporate towards the constitution and creating of a subject I will note the general meaning has to do with the motion towards a subject, and the motion away from which the idea of subject and object transpose derive.

This tenet of contemporary thinking initiated formally by Berenson as “oscillation” received from Duchamp the critique of “delay” i.e. a recognition of an osmotic zone implied by the word oscillation that rather than only back and forth is constitutional to a pressing all around the subject. One recognizes in fact that as one creates a subject and one constitutes one, the very saying shows “one” constitutes ones self within the subject and vice versa.

For the Greeks, *energia* or a “thing done was in the Dyonesian sense of an osmotic awareness of a kind of zone, as in religious awe, for the Romans the “agate” or act was the gate towards the subject and the gait of prosody, the variable rhythm of enlisting meaning to trope and association they borrowed from the Greek sense towards their more performative condition of stating experience.

The cyber drawing game I create here looks into the way drawing suggests a structuring through the appeal art has as performative towards photo techniques which rather than being objective outside of art enlist its actual material references, and now, in the virtual realm this new sense of virtual material will once again influence the photograph, but more importantly interrupt it with the philosophical motion of drawing.

The analog world origin of games I reference from childhood were a pair that handle centripetal and centrifugal energies of oscillation, namely the slinky, and the Pevsner toy illustrating entropy with marbles passing through chambers. The structure of an ephemera architecture I motivate from joinery forms borrow from the therapies the neurological paradigm of the reflex arc as an aperception parallel to the cyber loop and its art aperception in which I build something like Cyclopean loops or arches of embedded semiotic to phenomenological engagement of creating experience within constitution.



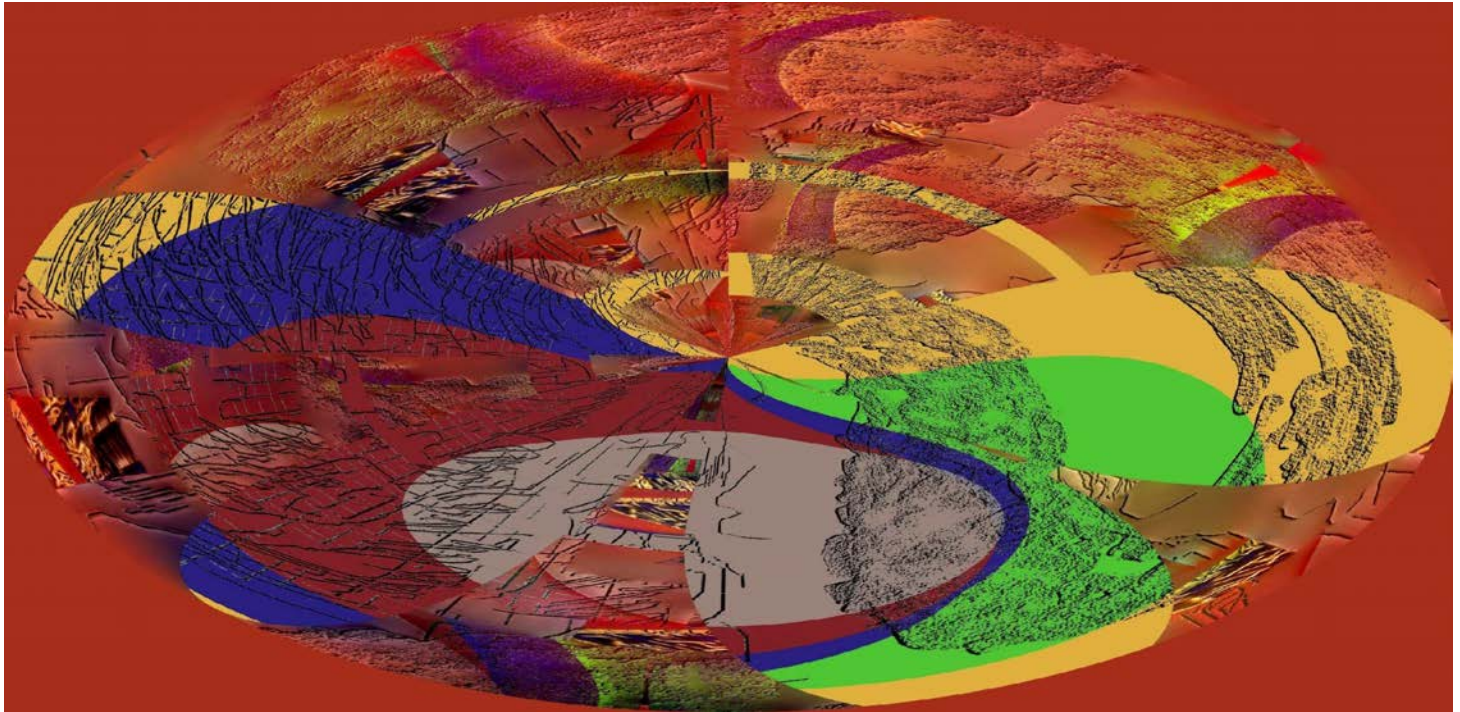
## Movement Patterns

On the strength of cultural patterns, patterns as cognitive matrix concepts branched from Civilization and its Discontents to the drastically decontextualized Lacan of Pattern-Subconscious-Transference-Drive borrowing the aesthetic-ontic critique of Heidegger: Thrownness, Slippage, Therebeing and towards these modifications into revitalized flux there is the background then out of which pattern grows from a name given to a rock: "agate" which is the Latin reworking towards "act"- Greek for "thing done" or energia : Heidegger parses Roman thinking towards act, movement towards a subject, and Greek as osmotic, away from a subject-objective and subjective conditions famously realized towards "oscillation" by Berenson- a transpose Cronan identifies to cognitive immersion, mediation and Bal towards Praxis, performative staging of an investigative presence. Pound puts it: "the wave runs both ways through the seagroove": the characterization of Pound as impressionistic is ridiculous, he begins his Cantos with the image of Dionysus transforming ship to forest, the Orphic realm of primeval chaos, the topologies of the bow and lyre notwithstanding. This spoils, this herm, then becomes the pattern of a cultural hermeneutic he makes canonical.

My series is also canonical in spirit, the agate is the rock of Smithsonian in my collection towards the cultural subconscious disrupted by cyber space in which the game play of motion sensor drawing is my motion into an interruption of the archive tradition of photography. In the case of the drawing software made of the photo software the critique of Zeno towards morphological arrow revitalize the targets contested between time as heuristic, labyrinthine and Monumental , Space as object driven, dialectical, and recoiling...

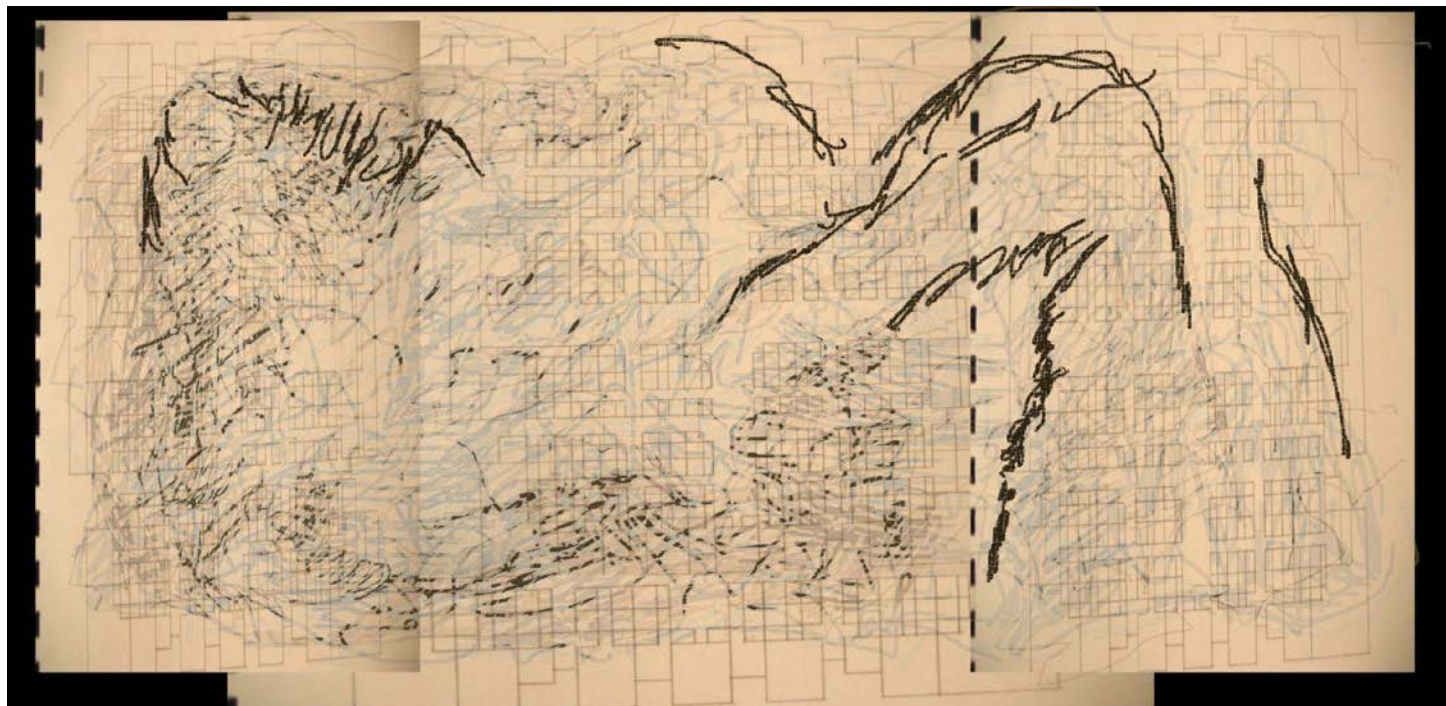
In the drawing here the plate form is a sigla, it "says" what this poem does, visually. It is a tectonic plate, an echo of earthstructure "tectonic plates" while also a trope to plateware as a corbel course in a fluxus of flux.

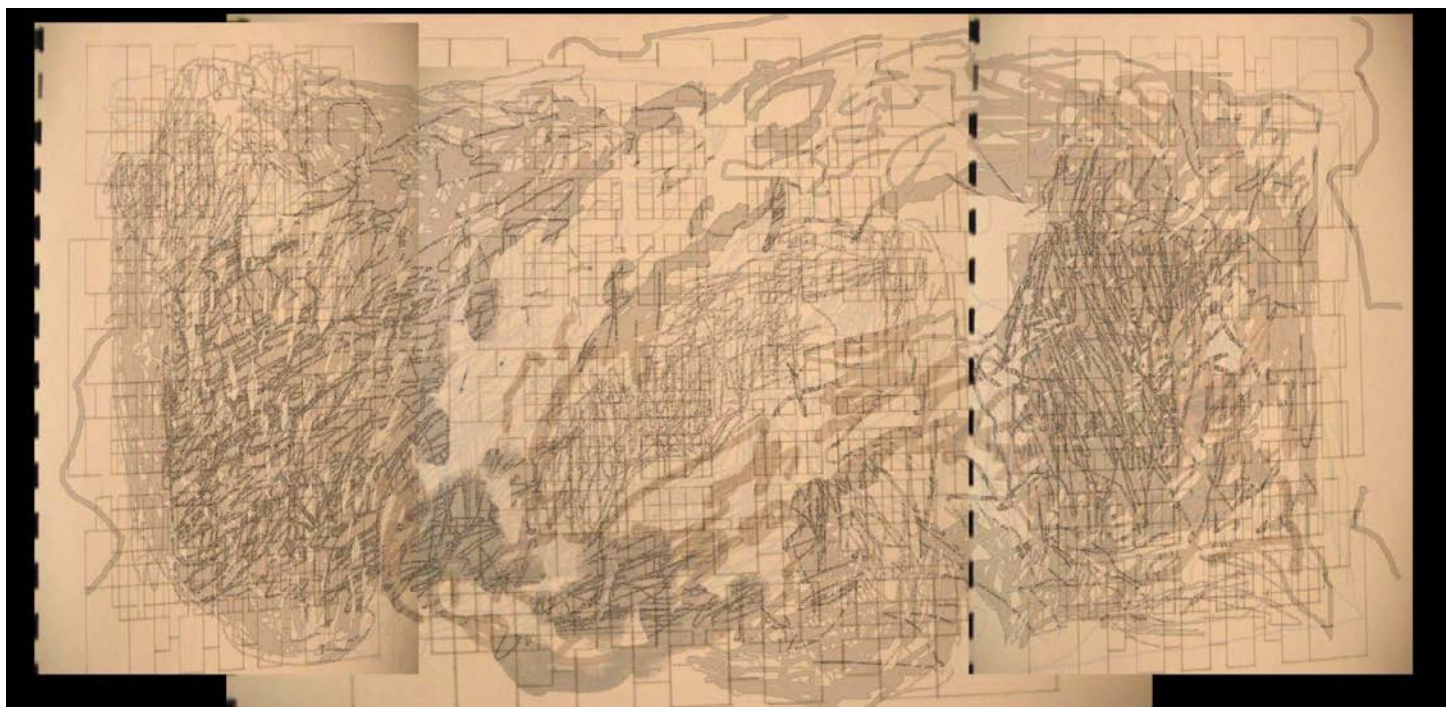




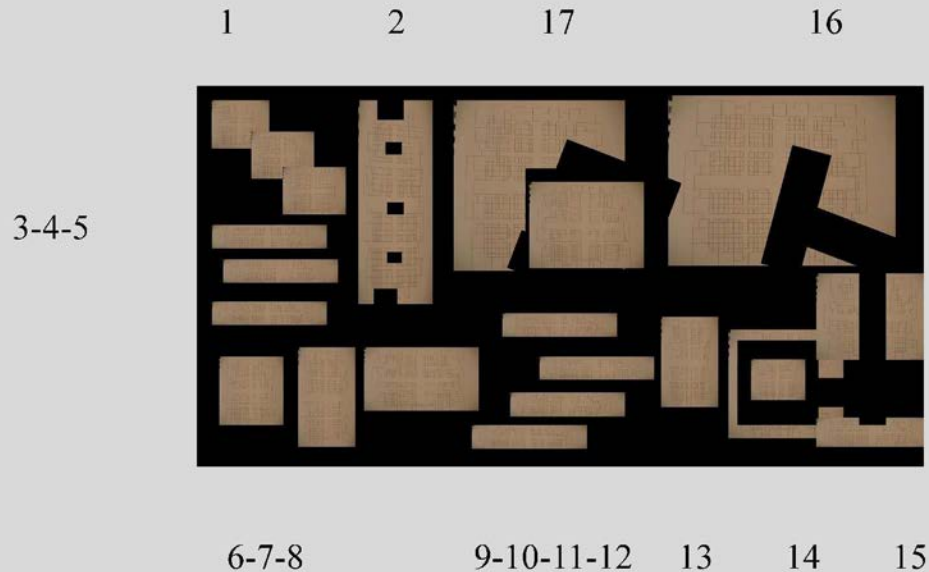








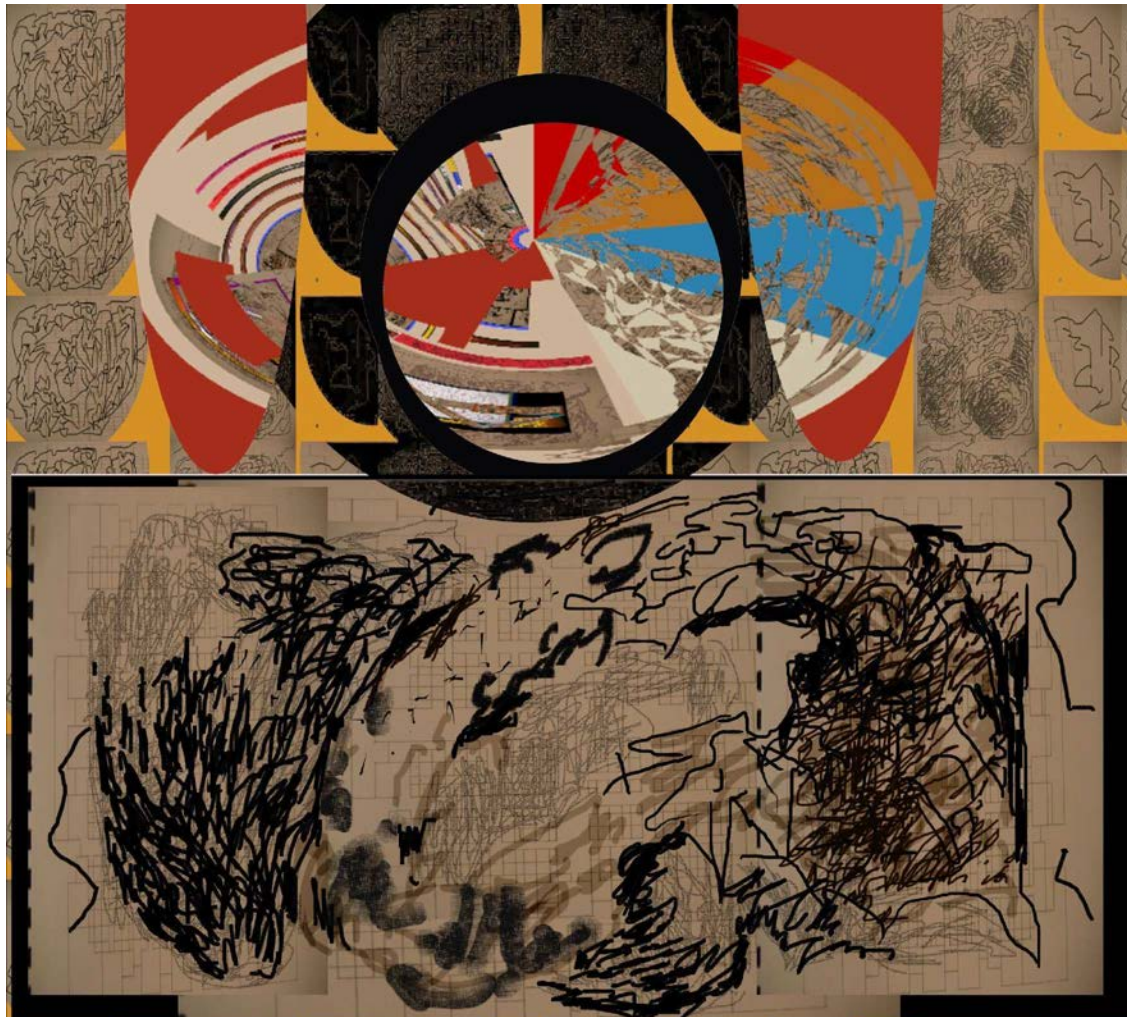
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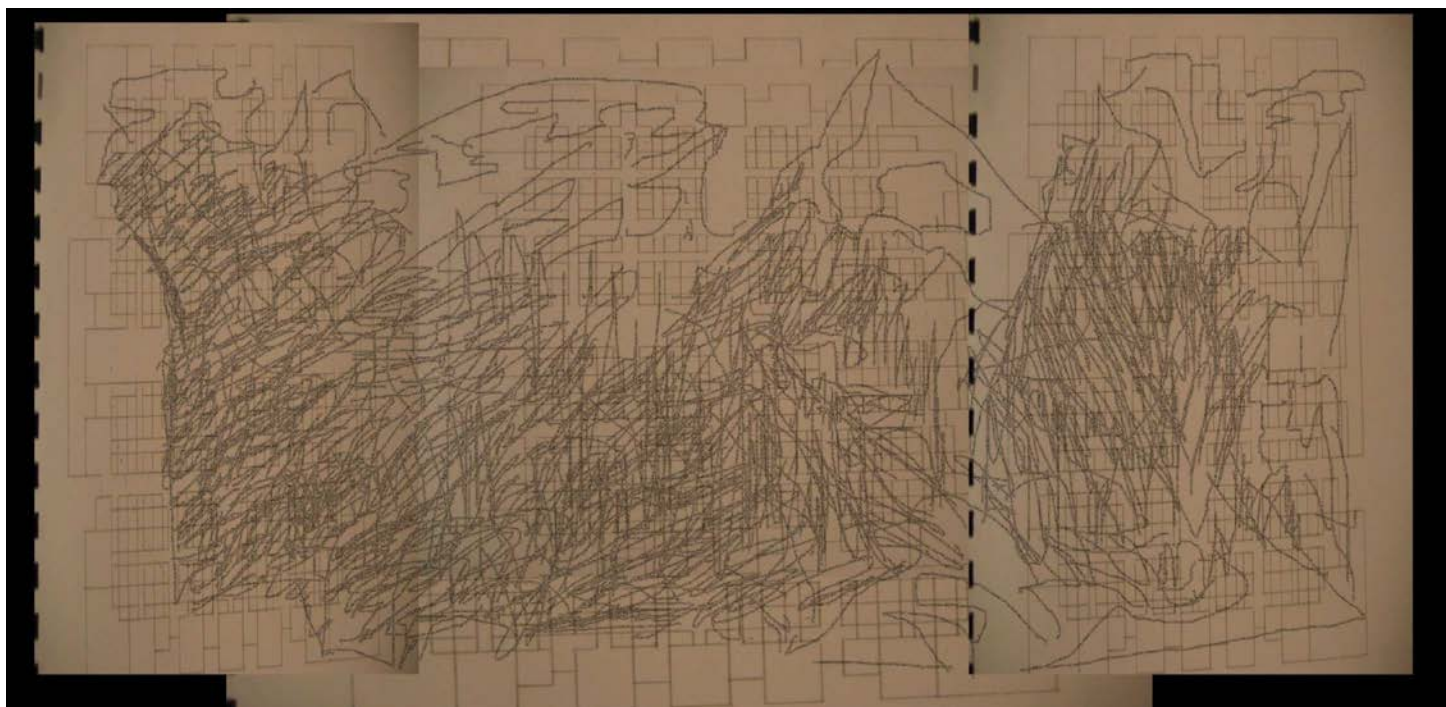
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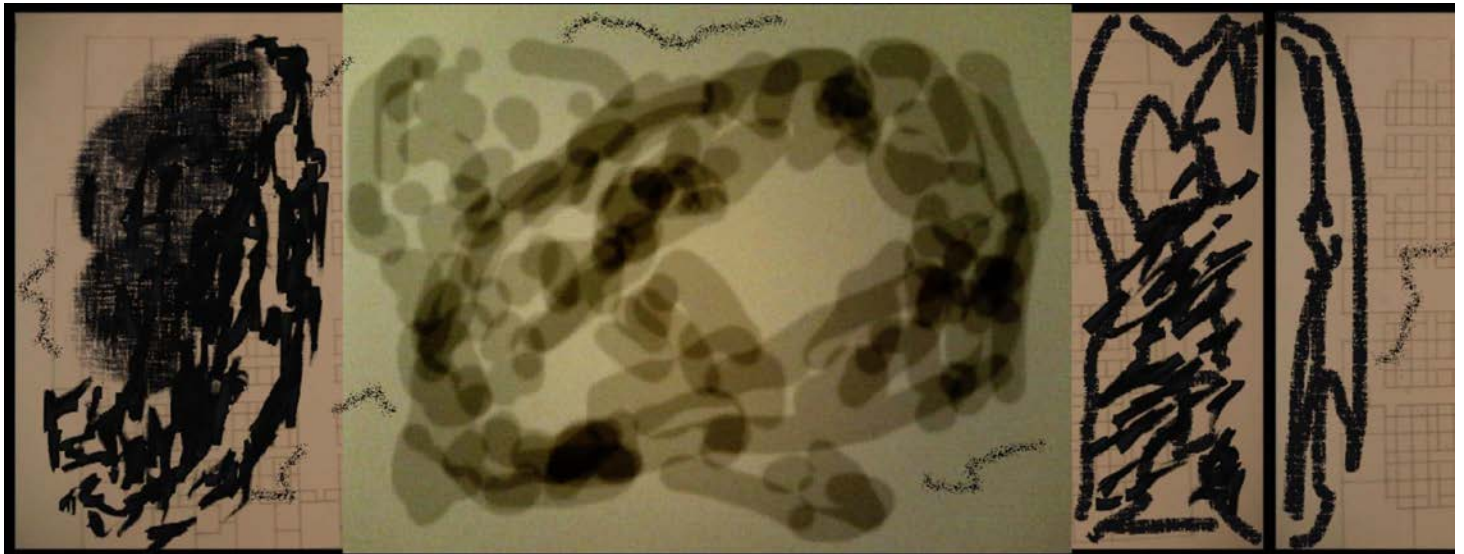








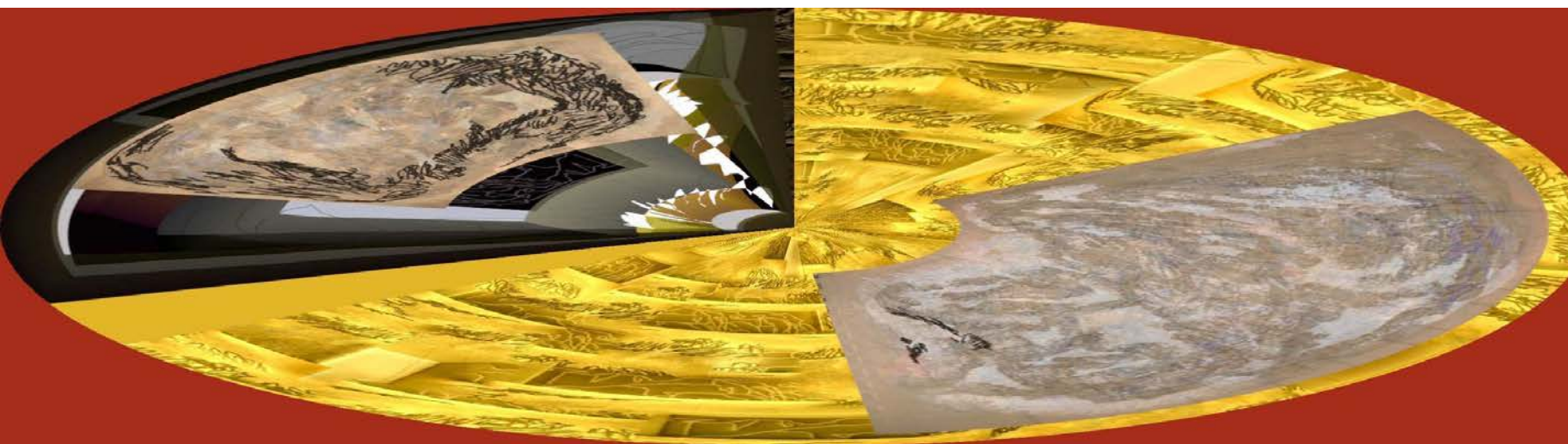






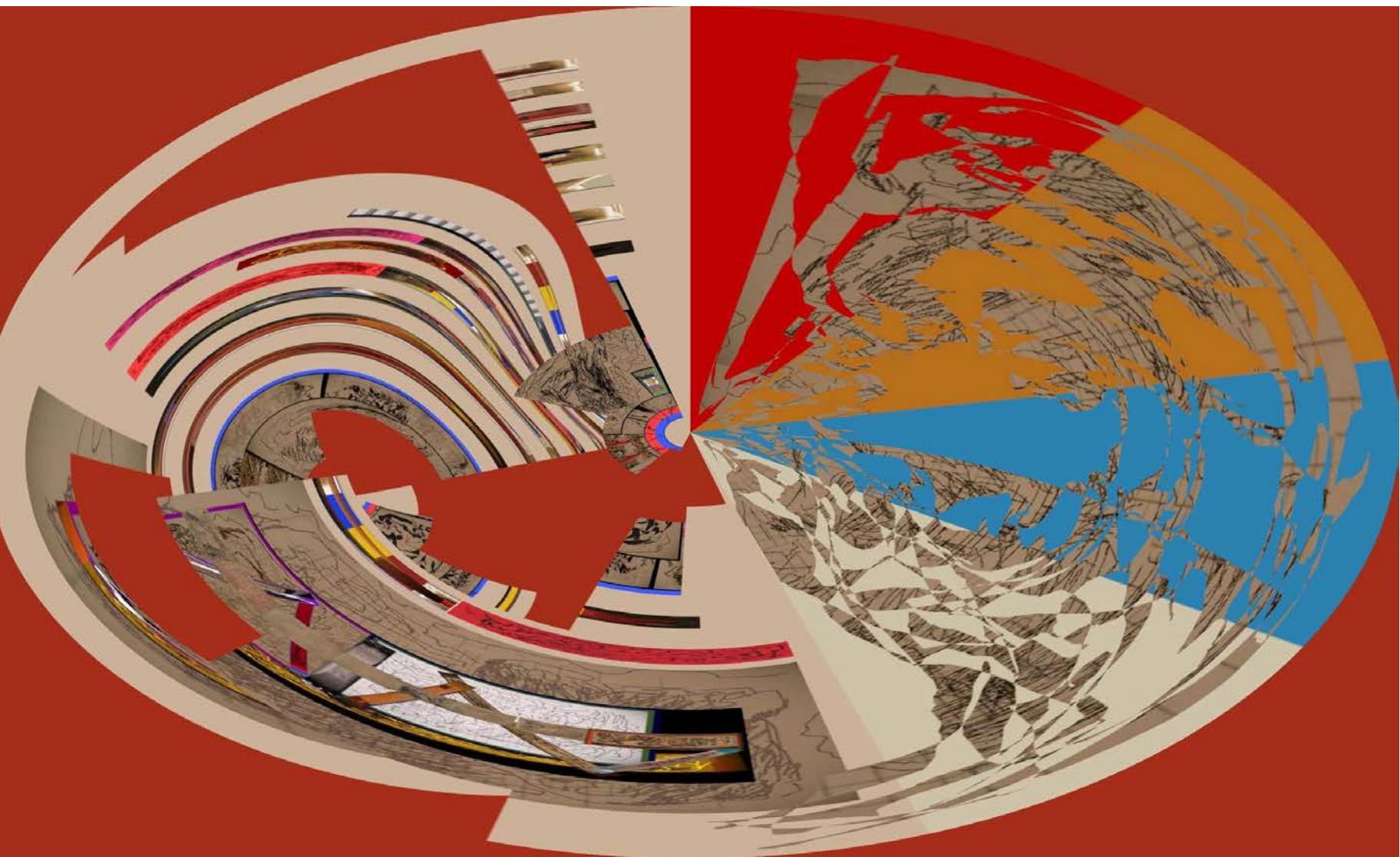


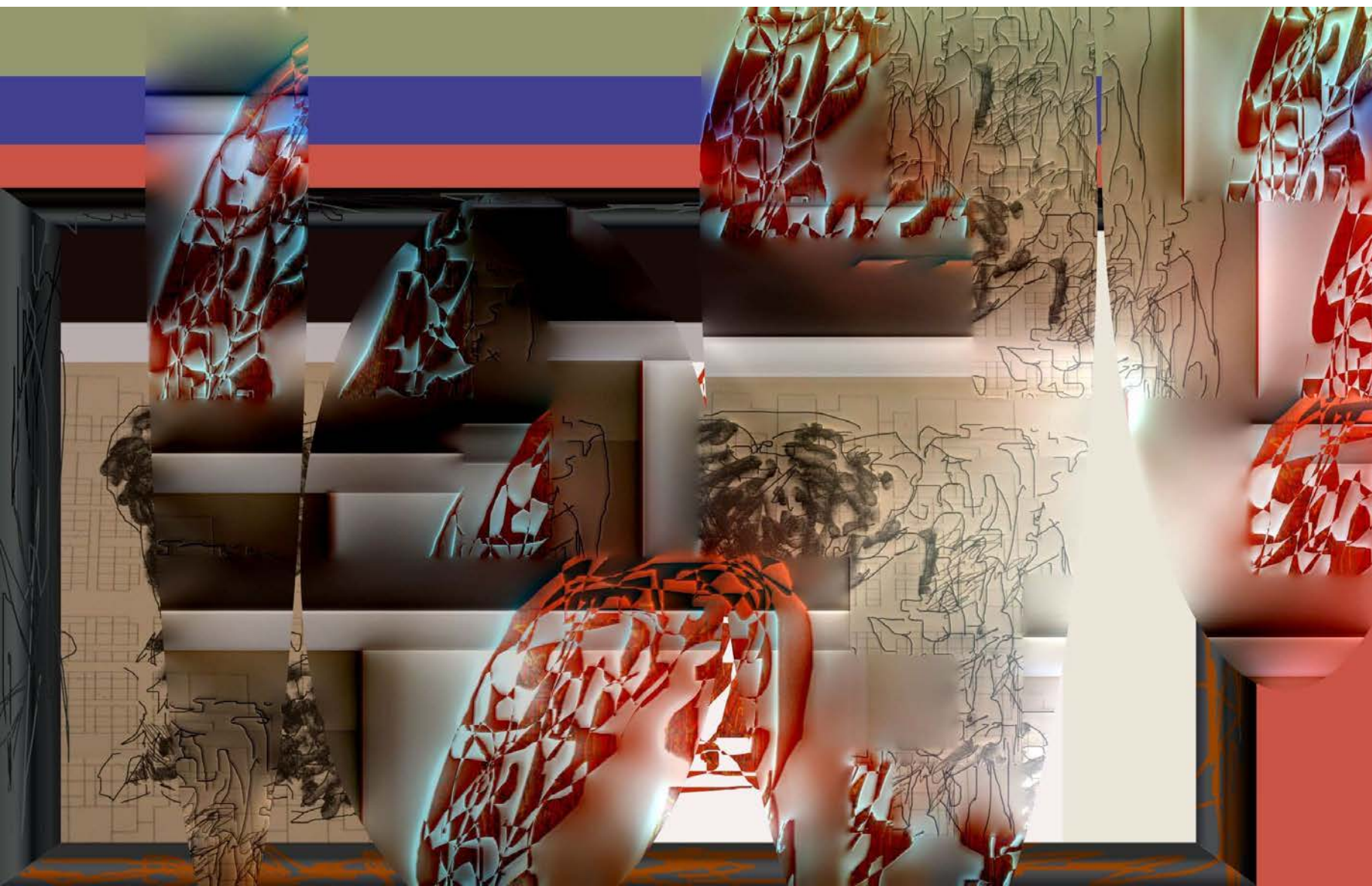




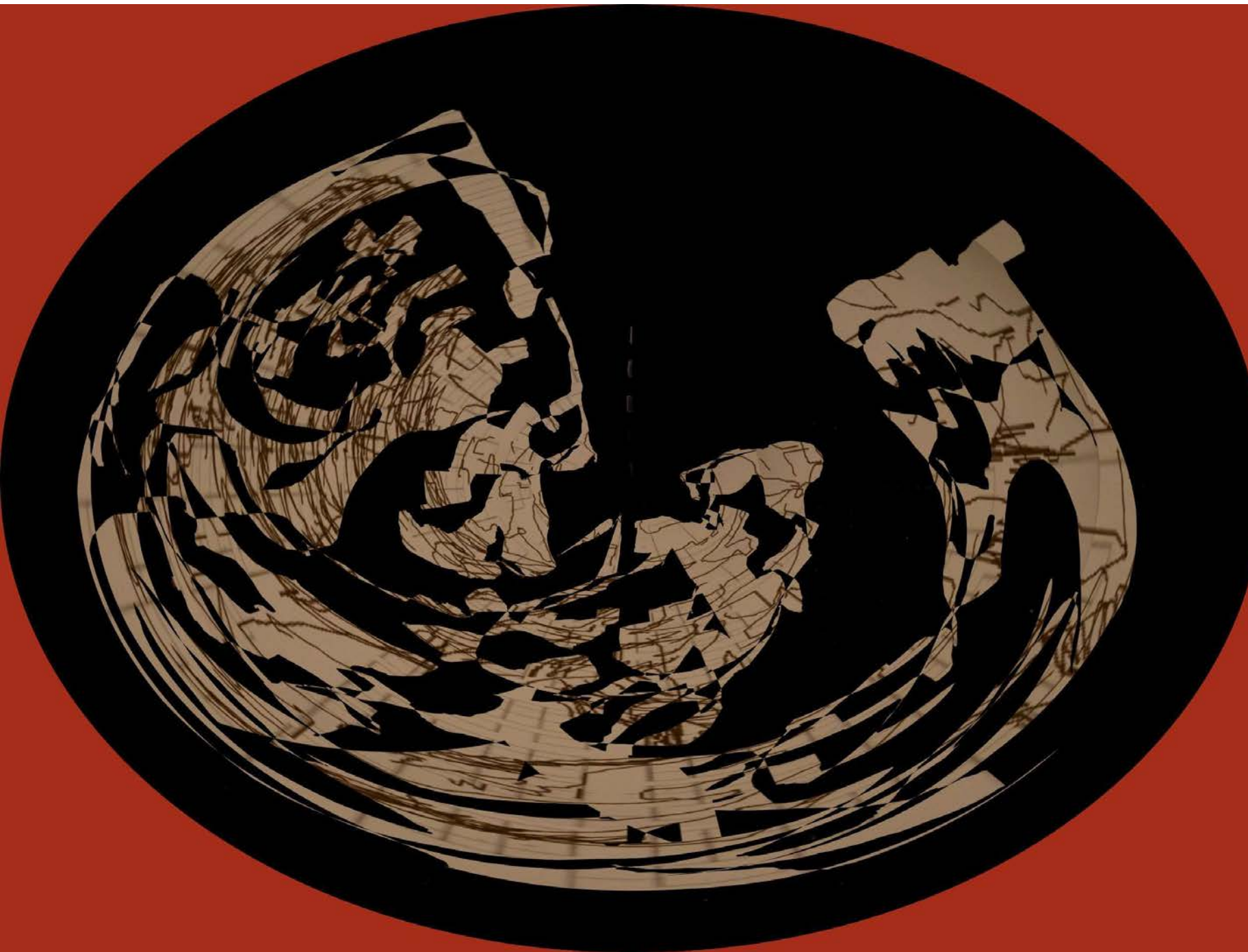


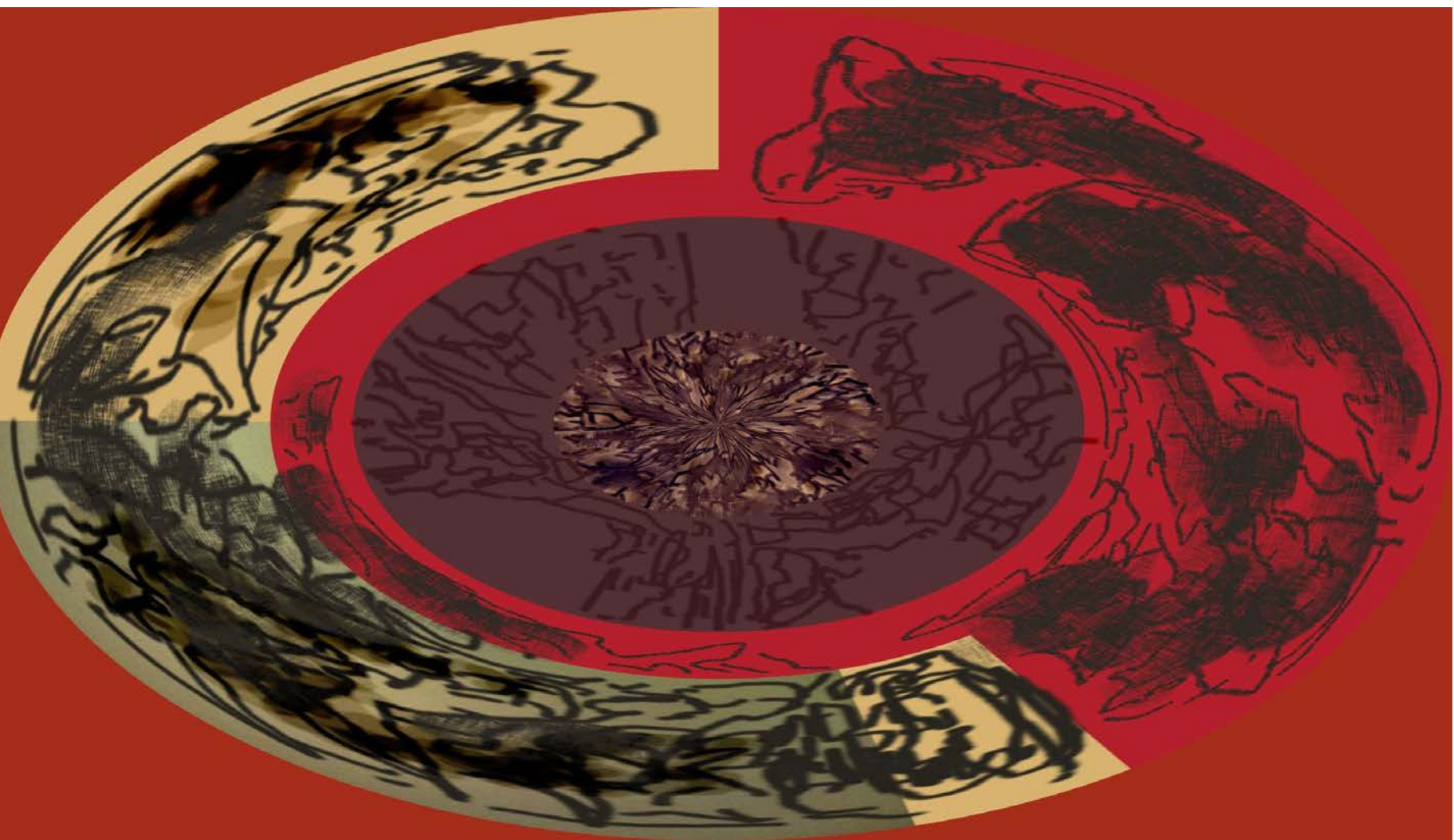


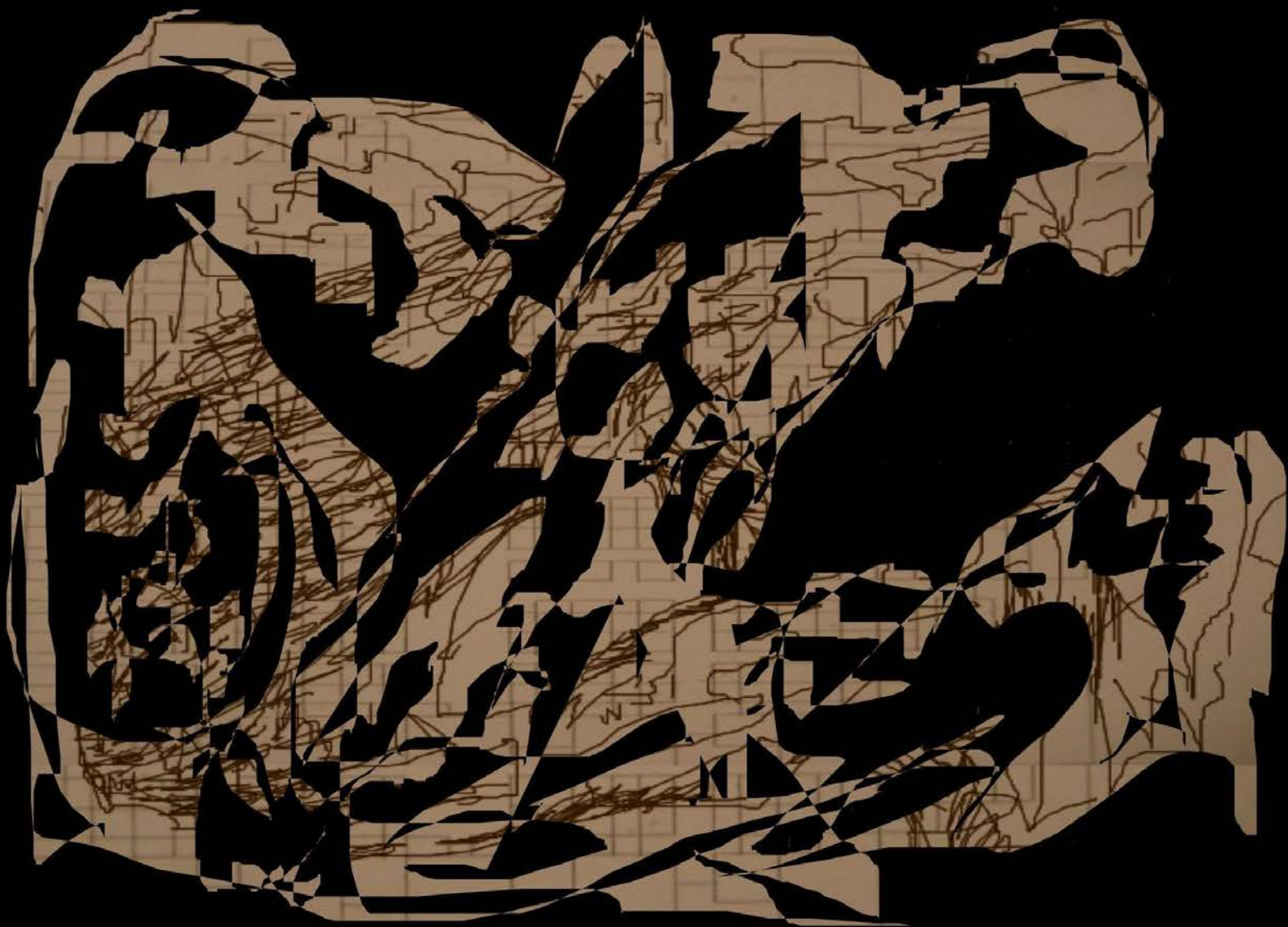




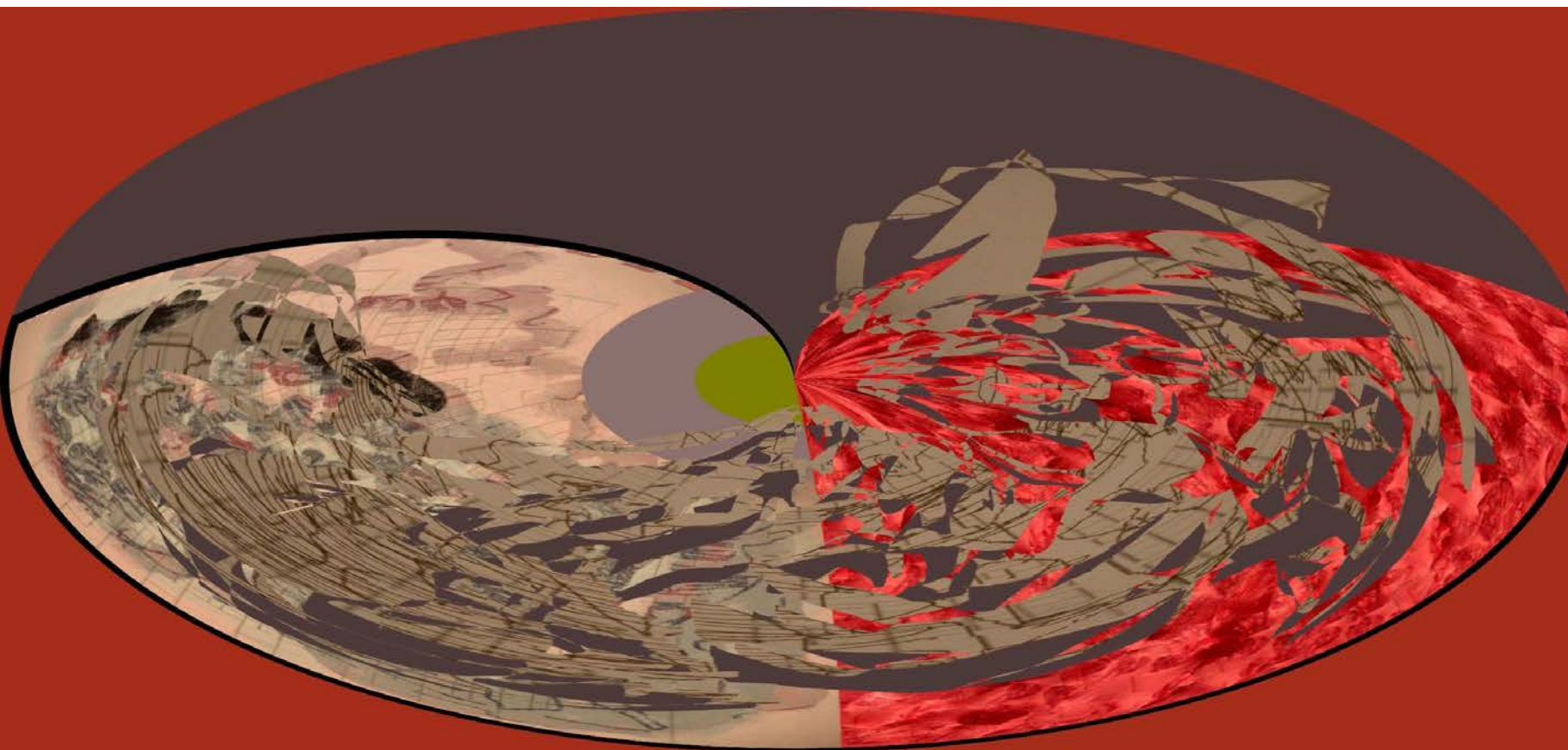




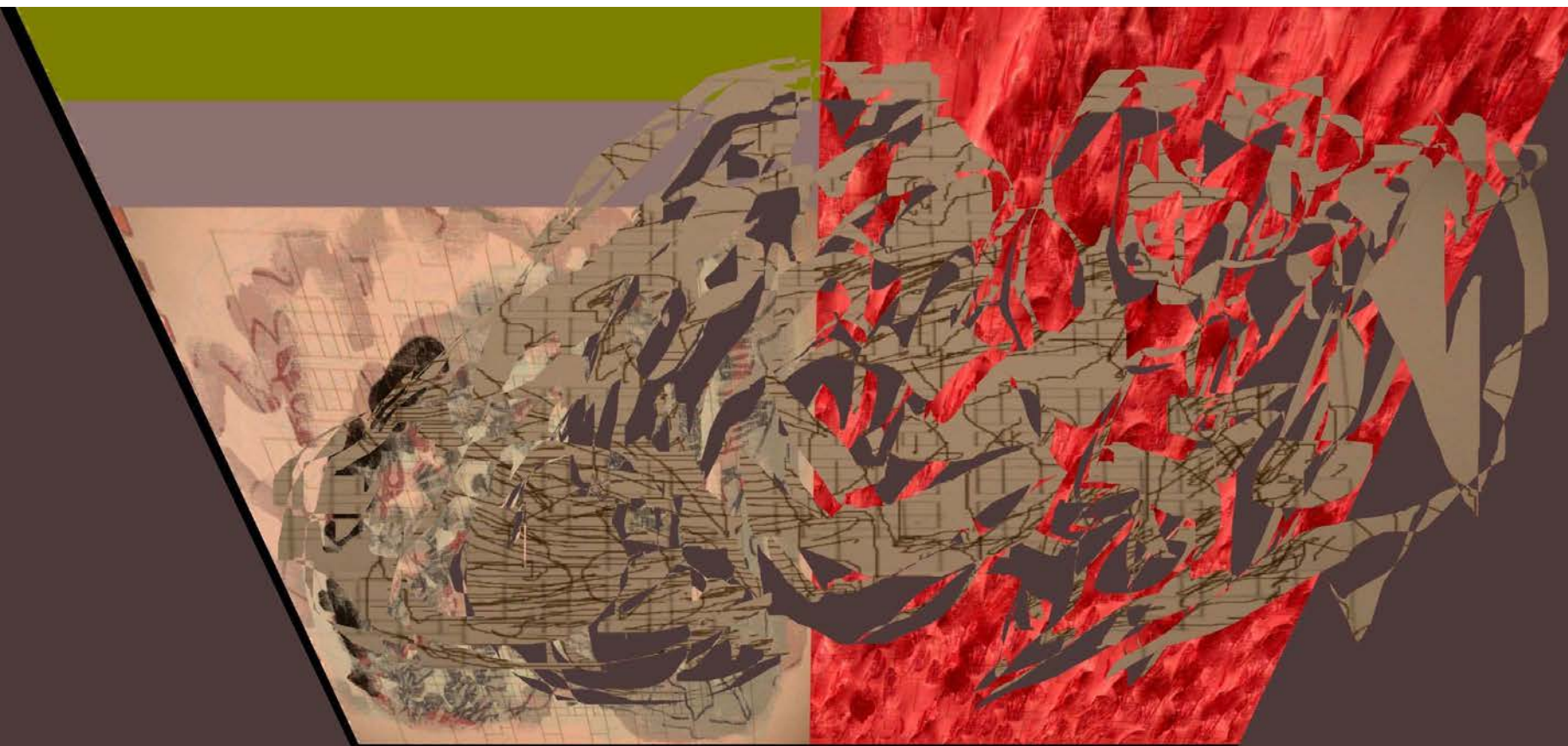


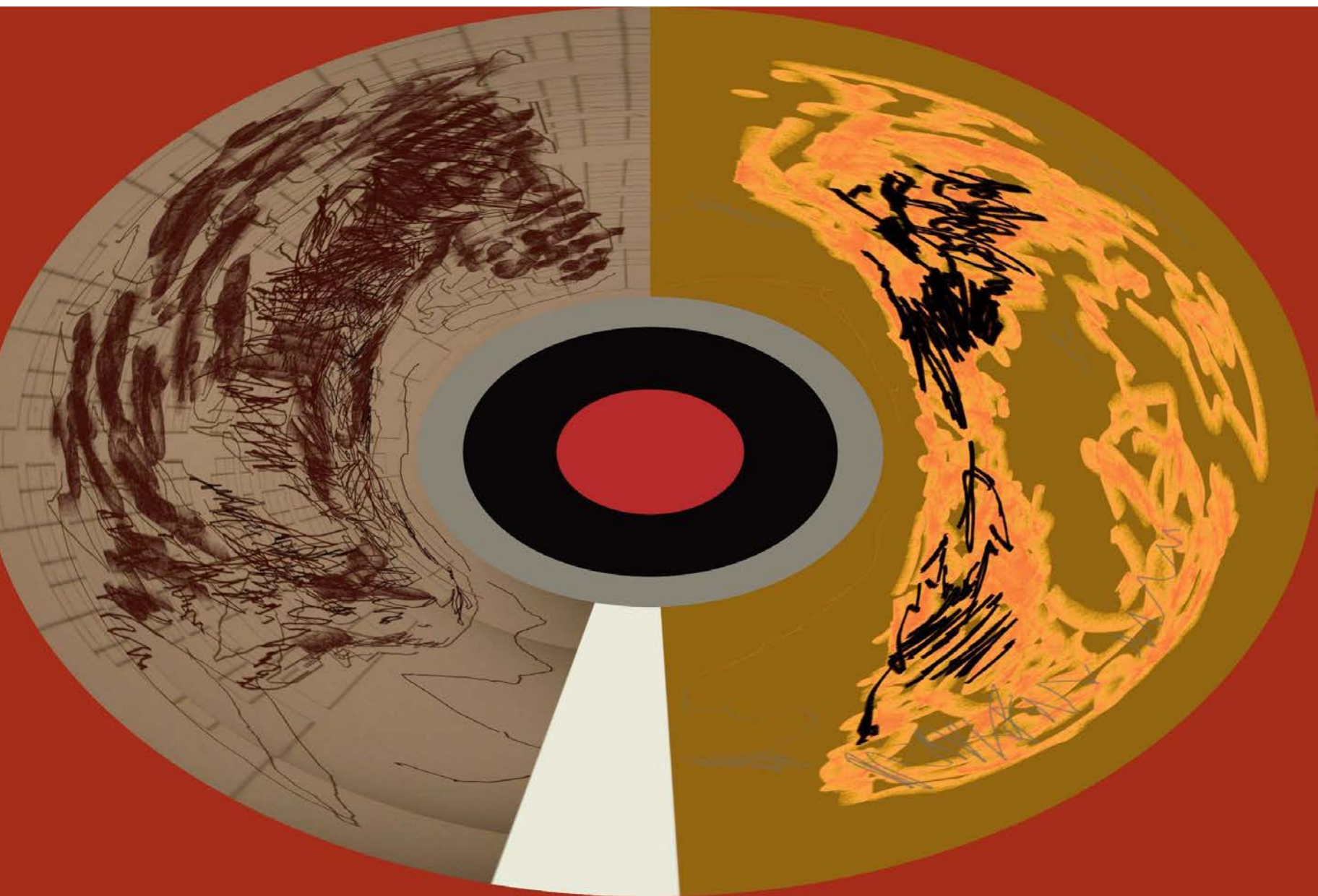




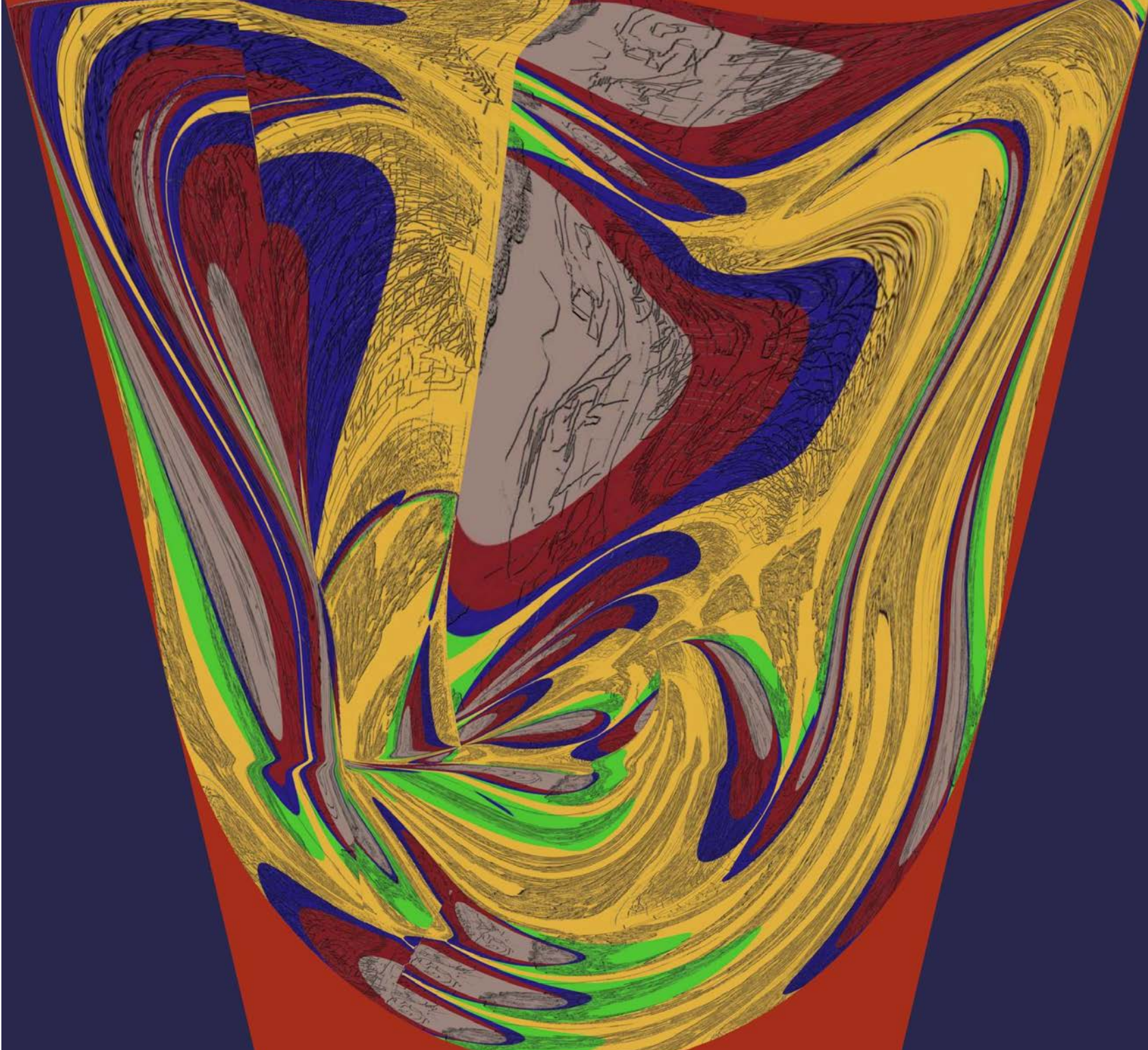




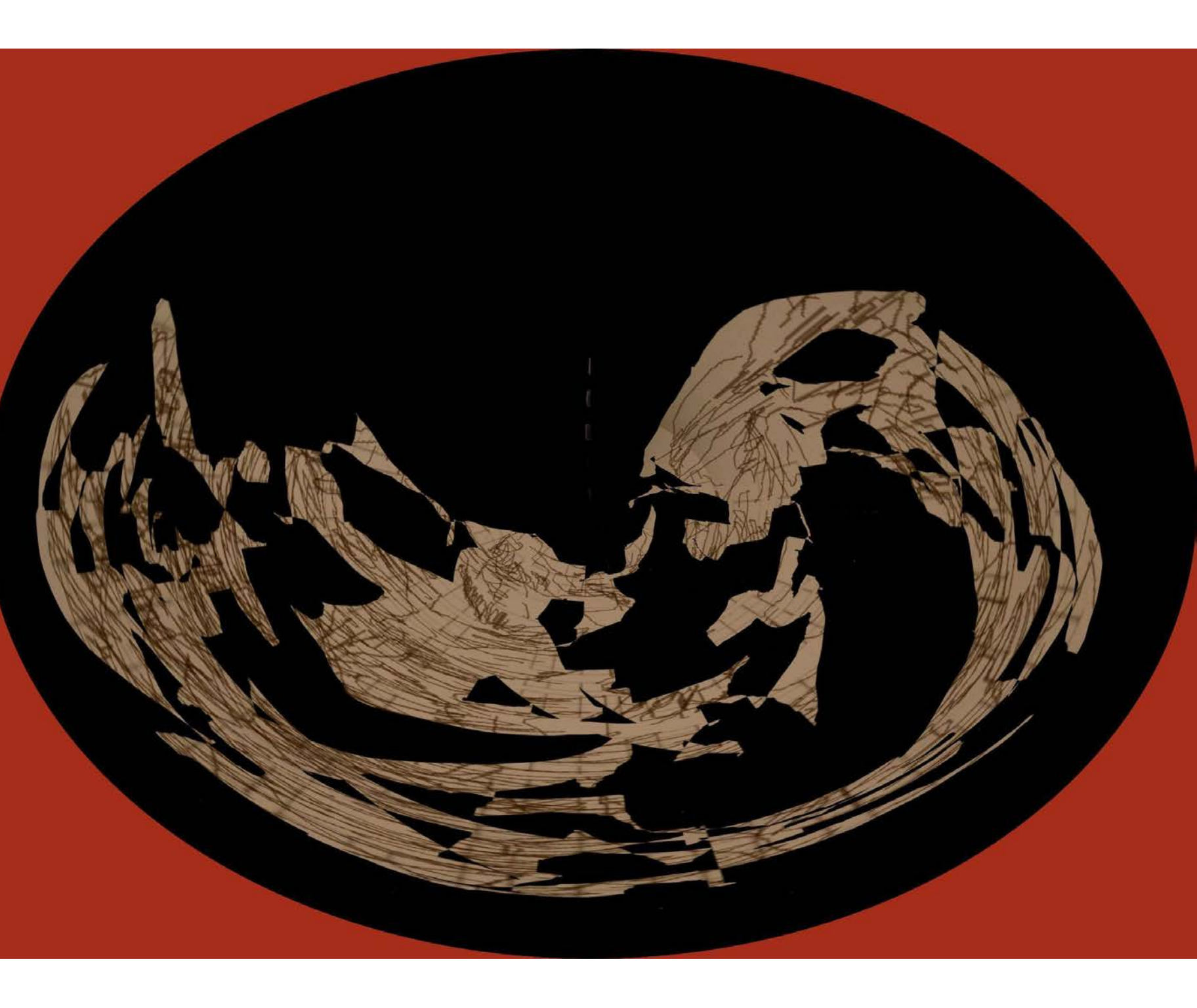


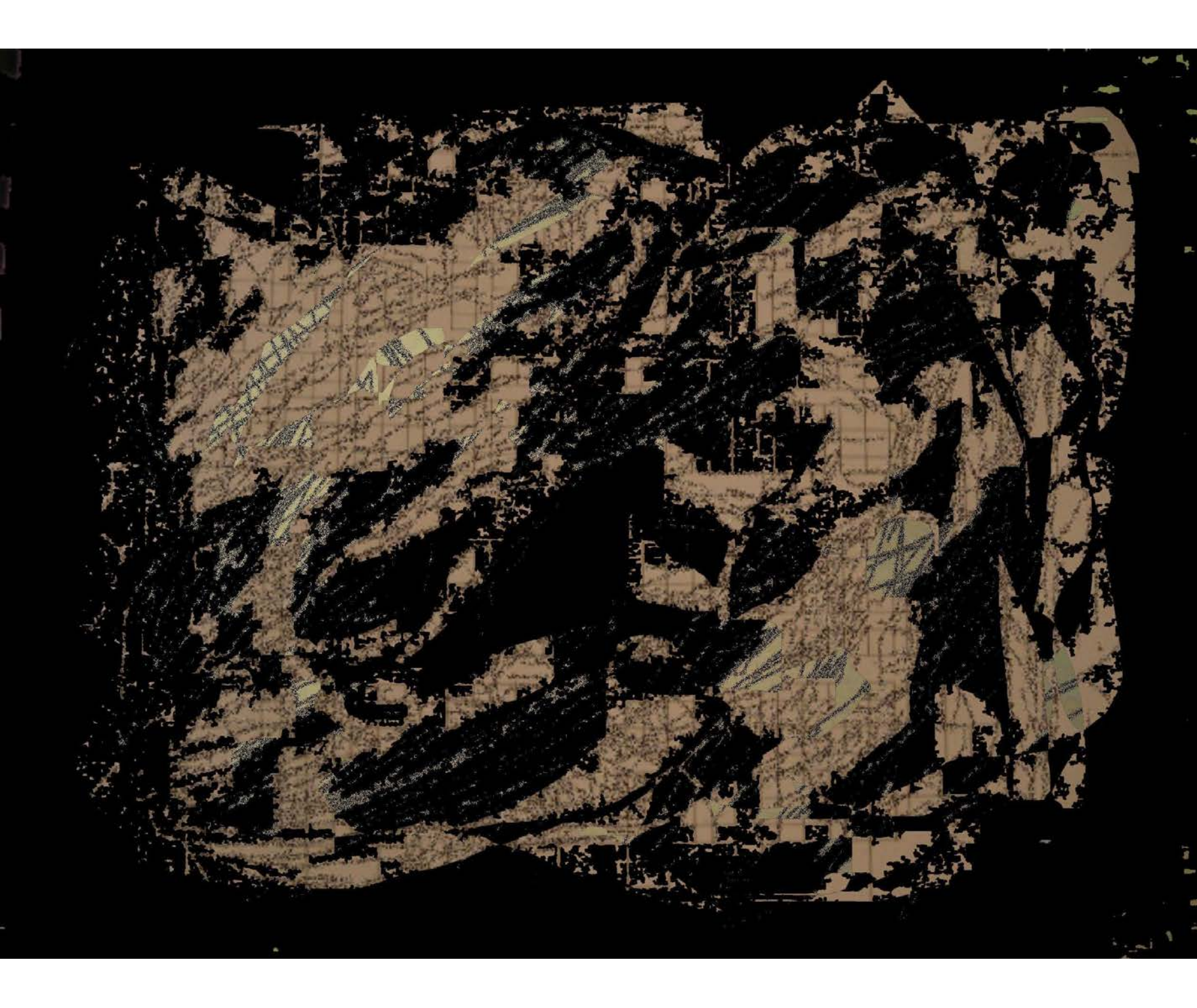


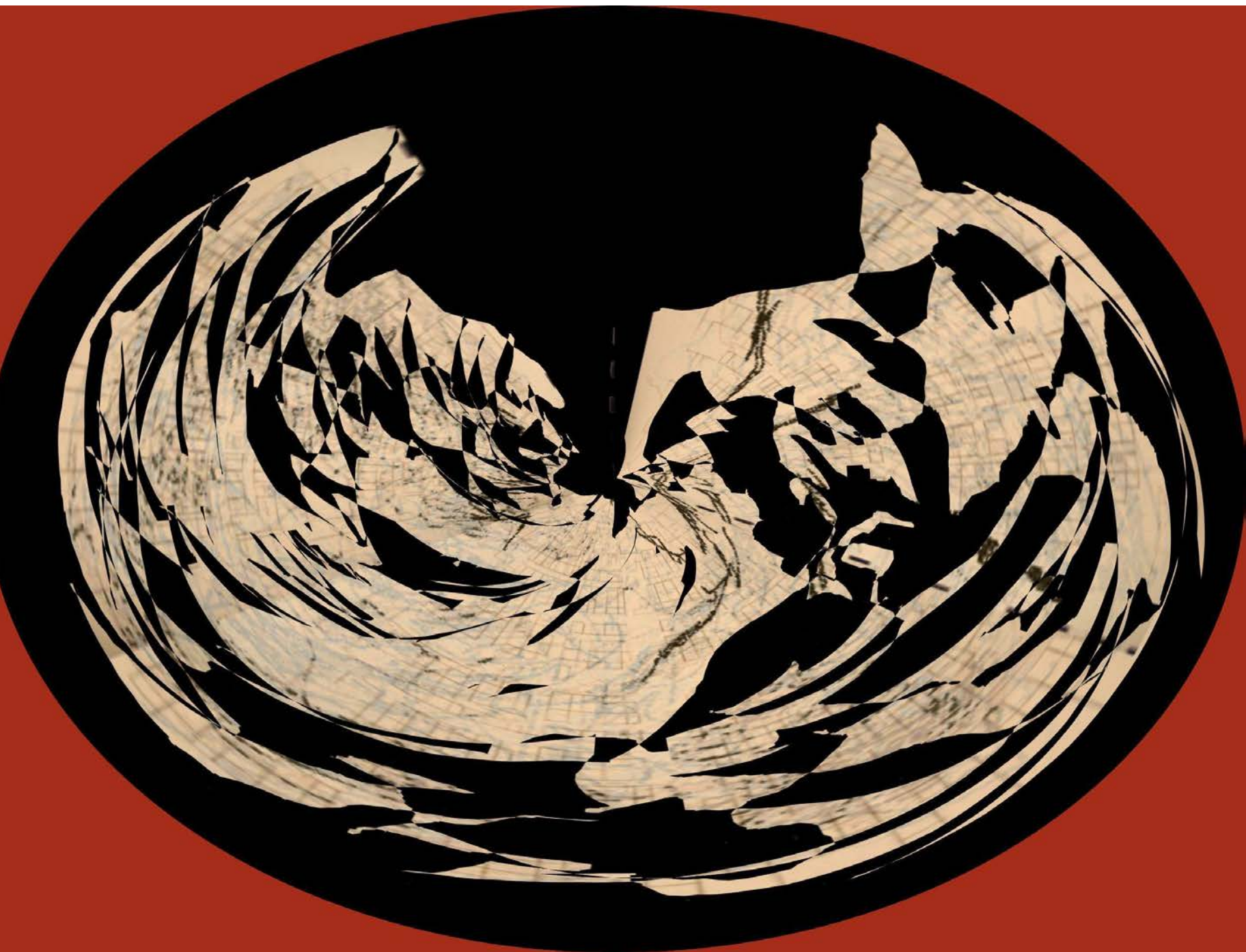




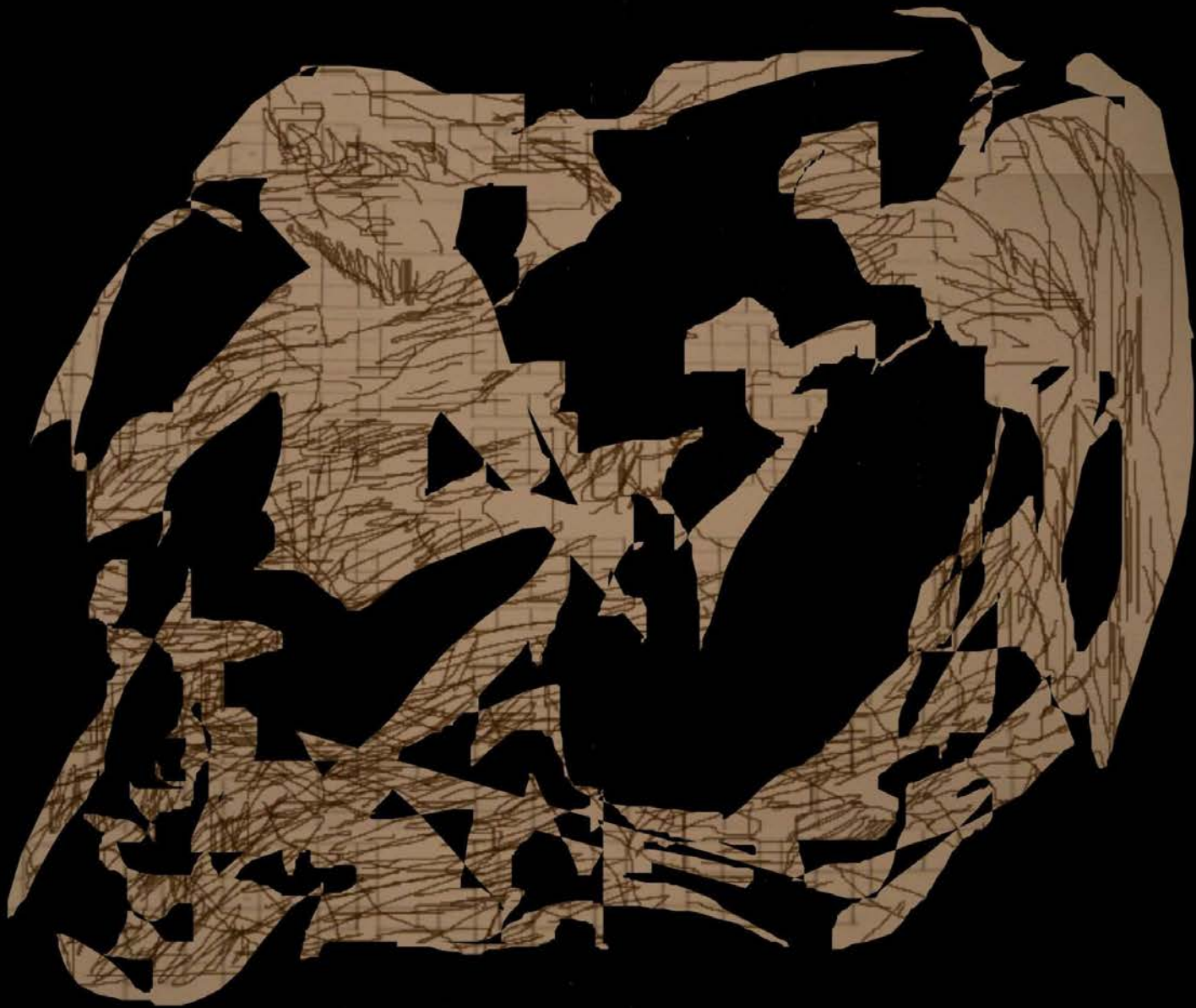


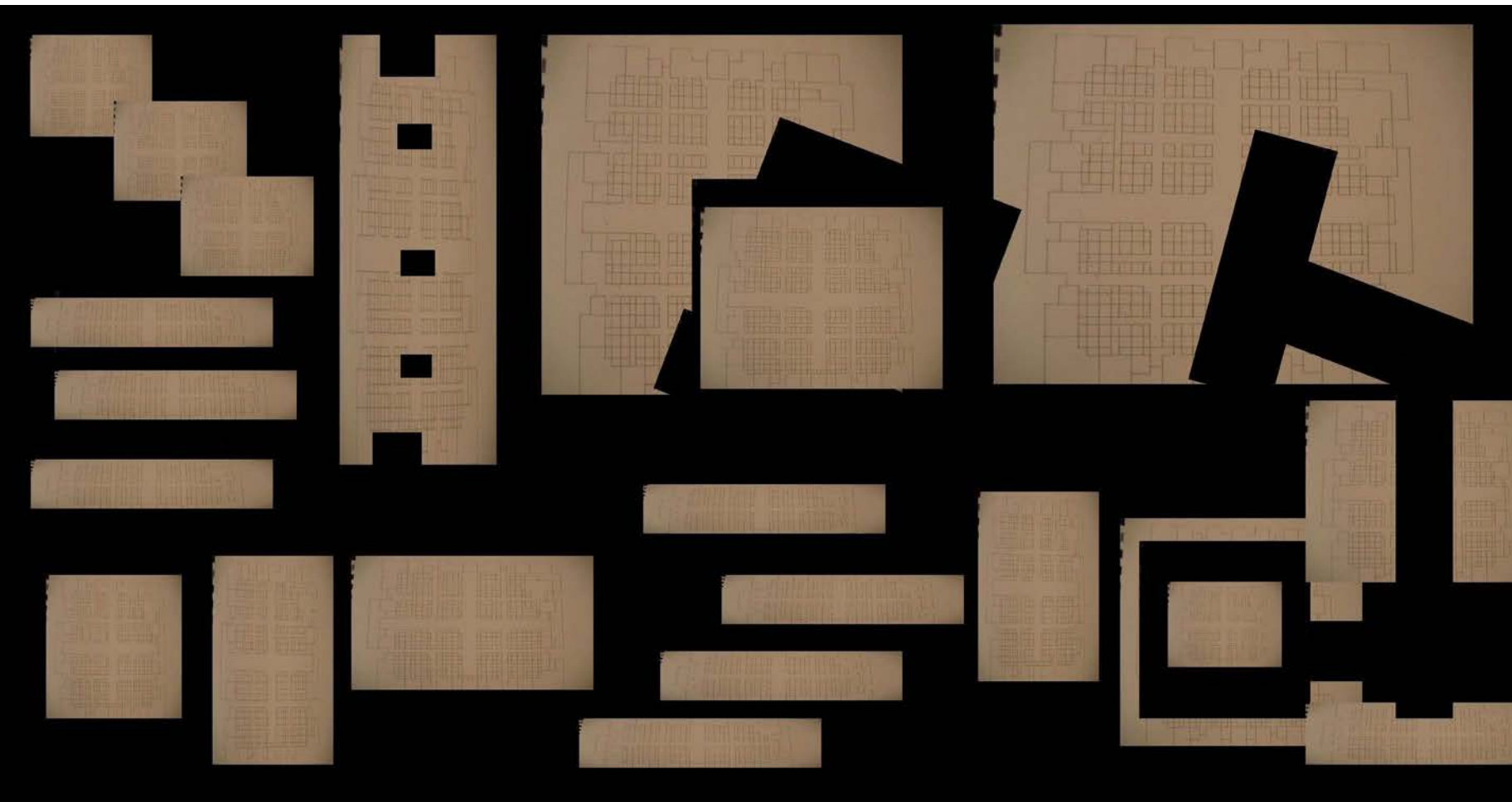


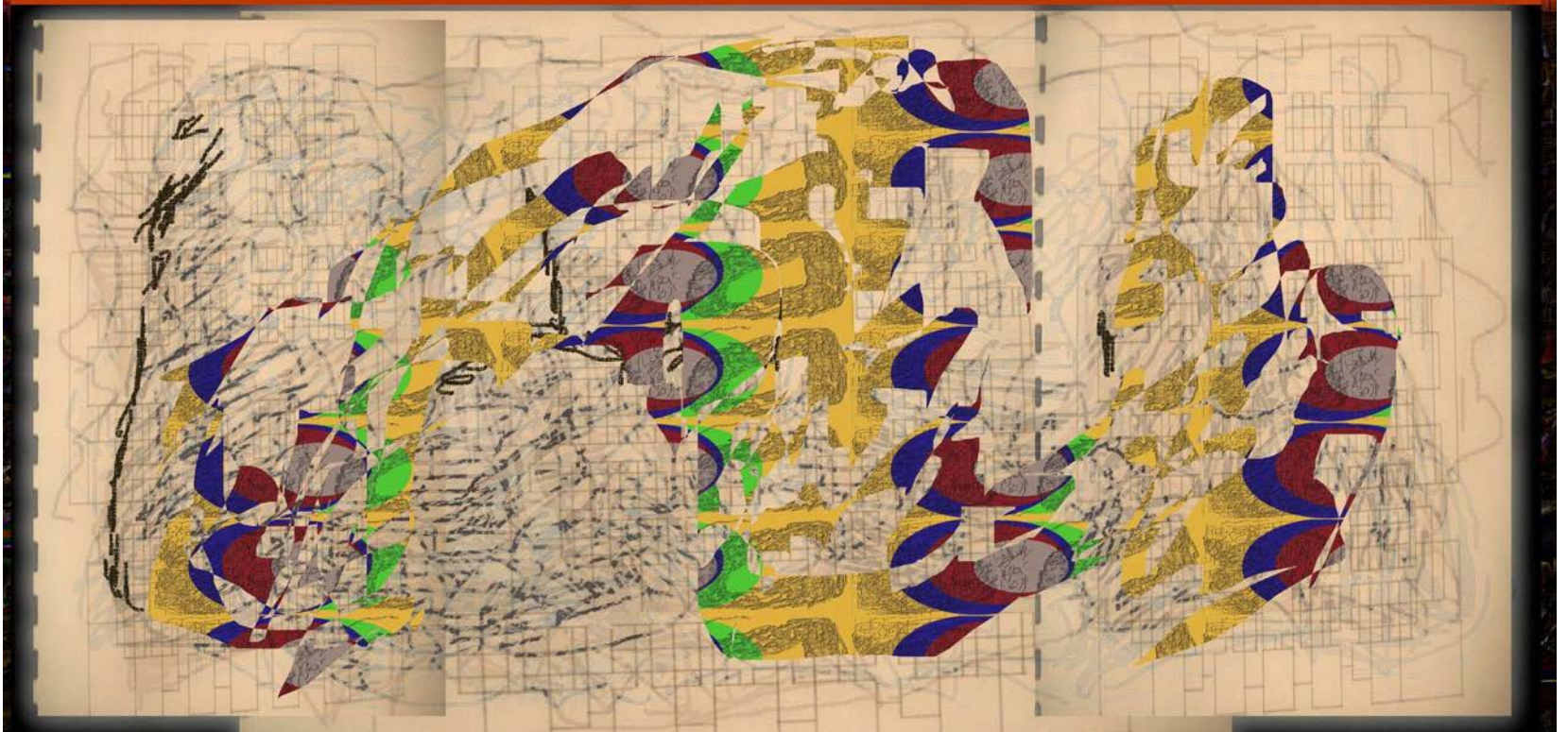


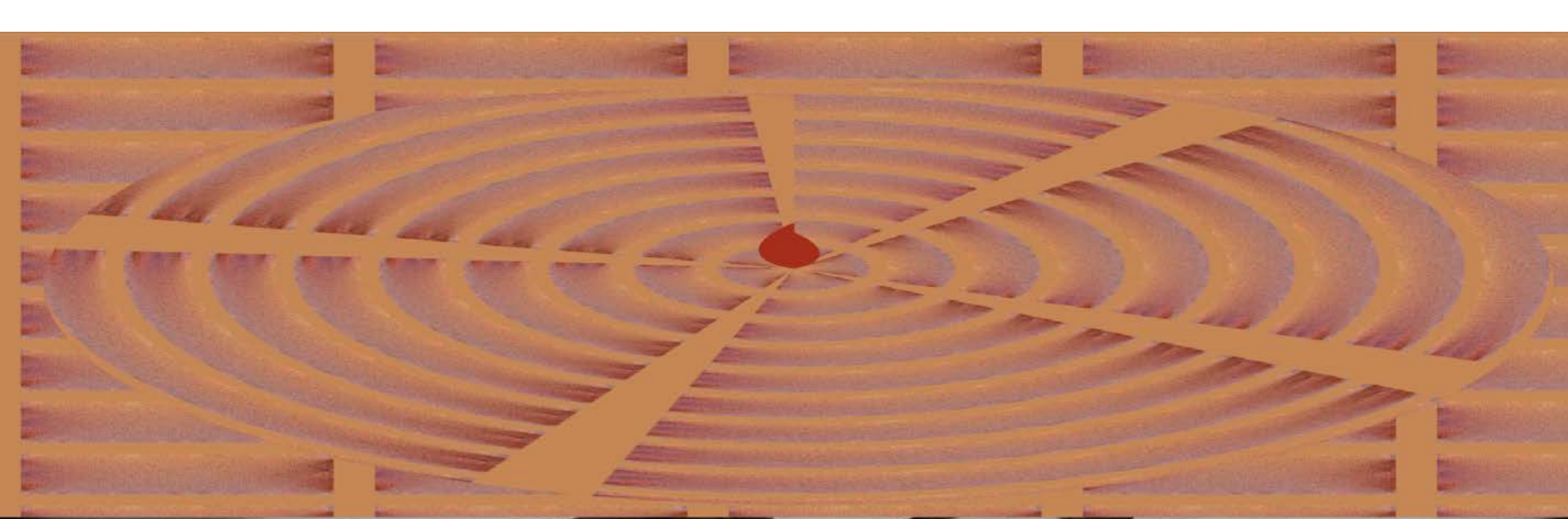


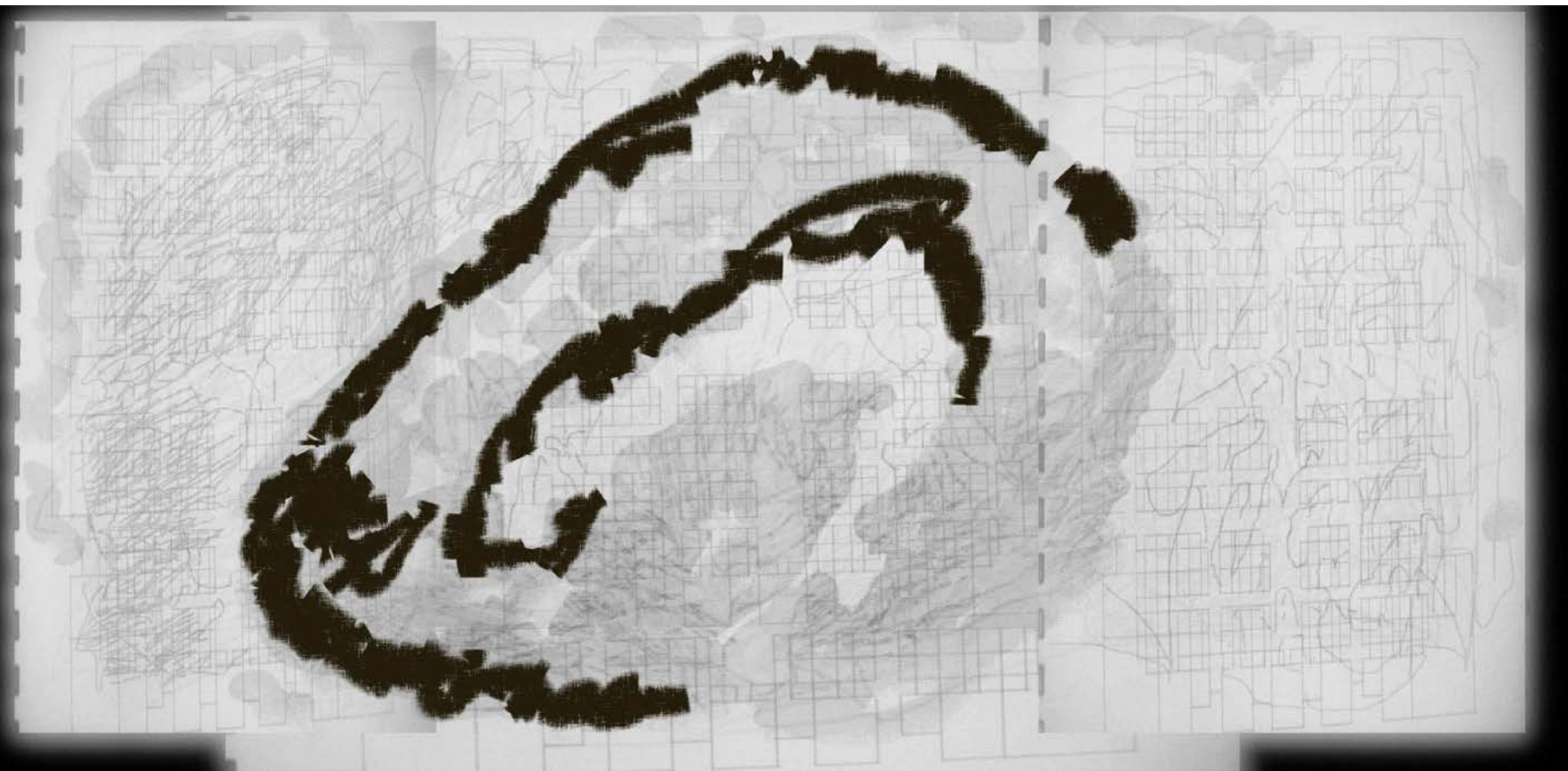




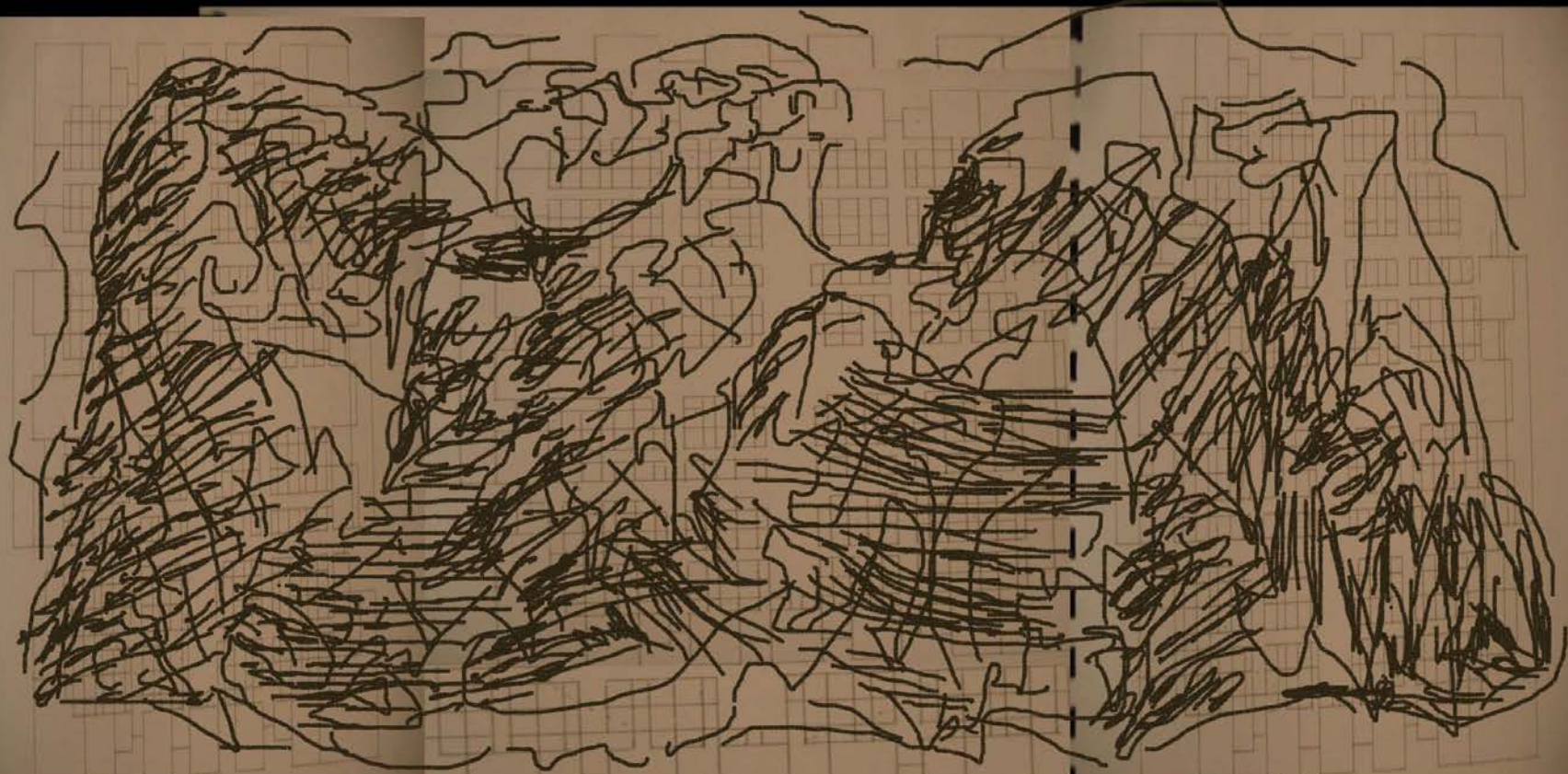


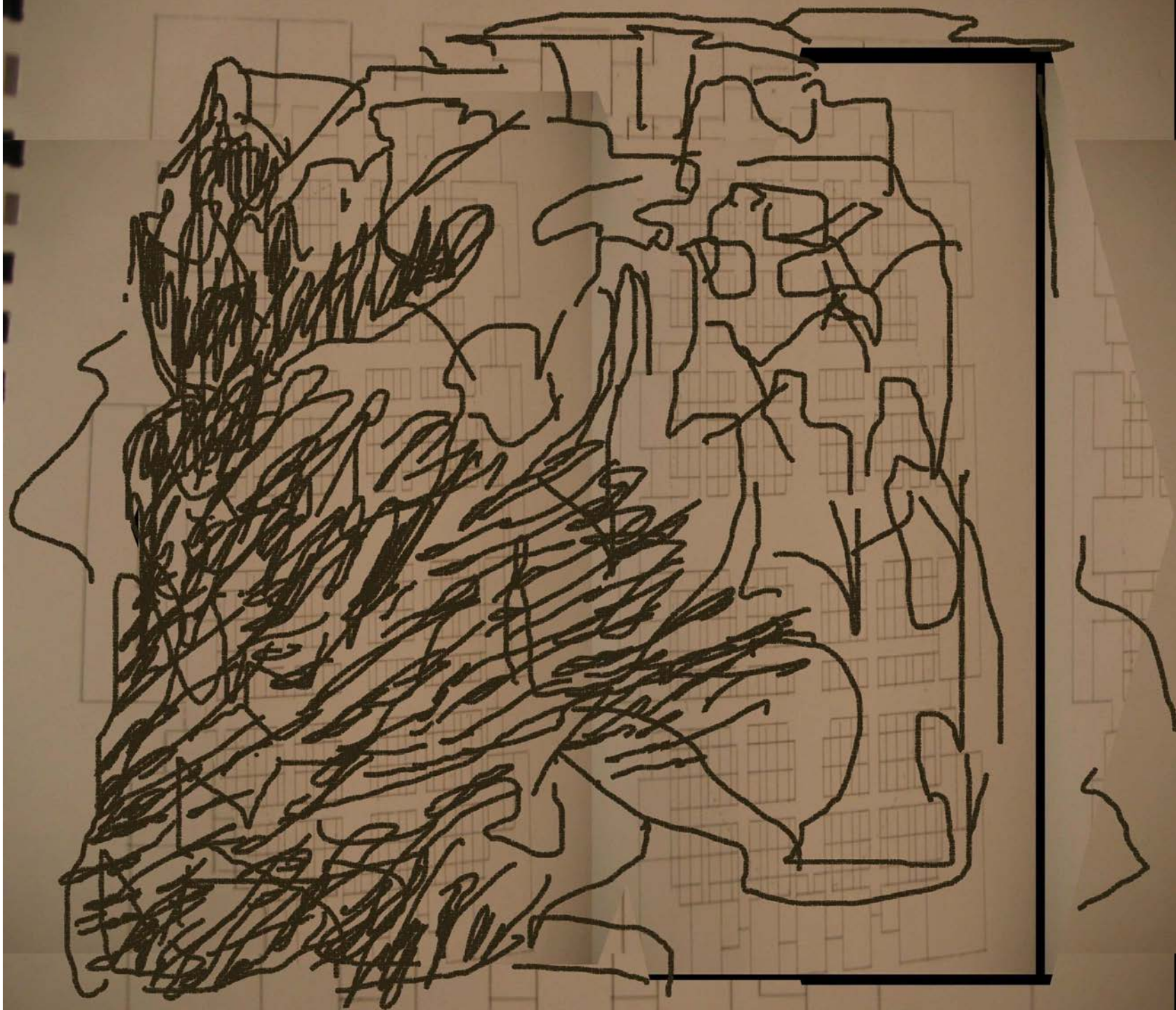


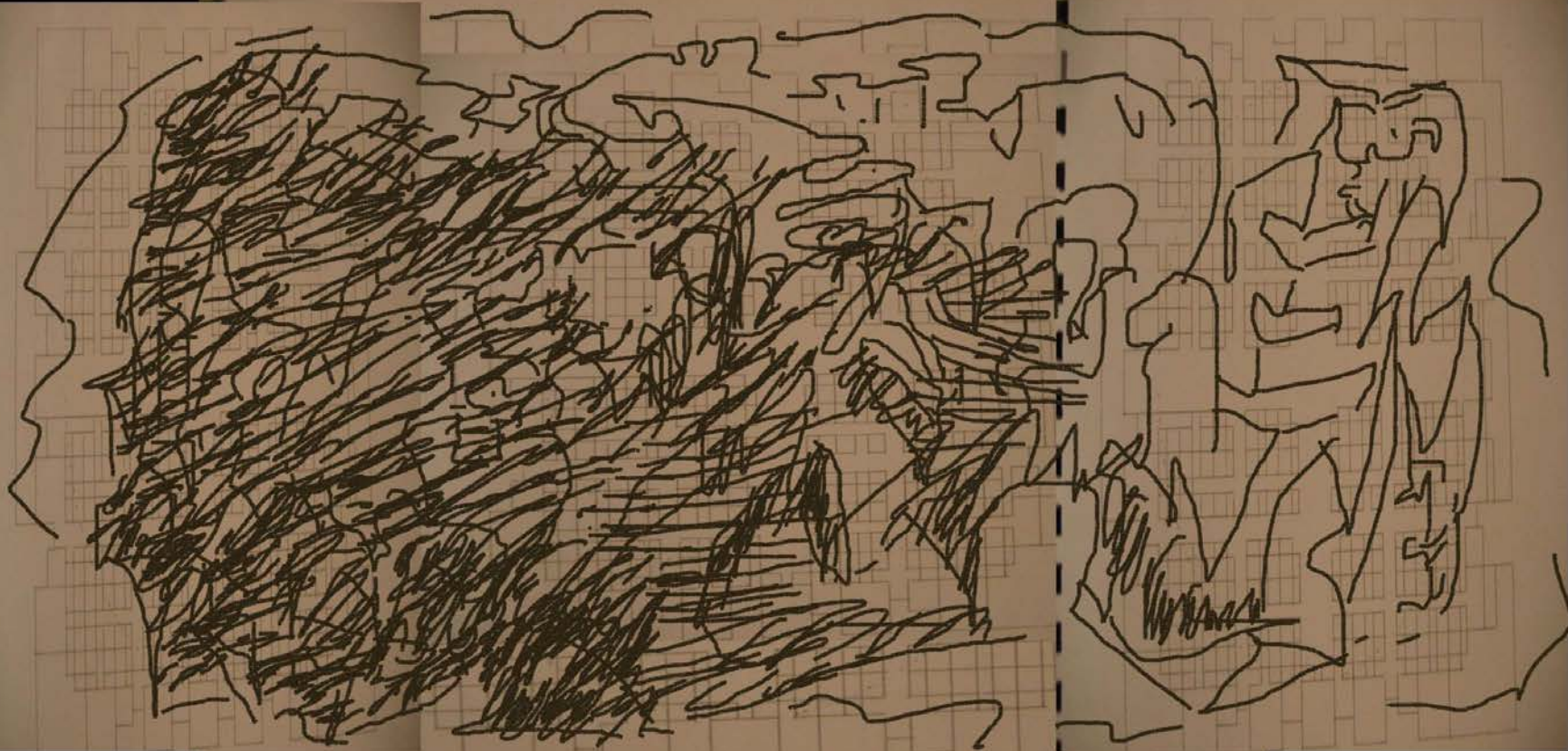


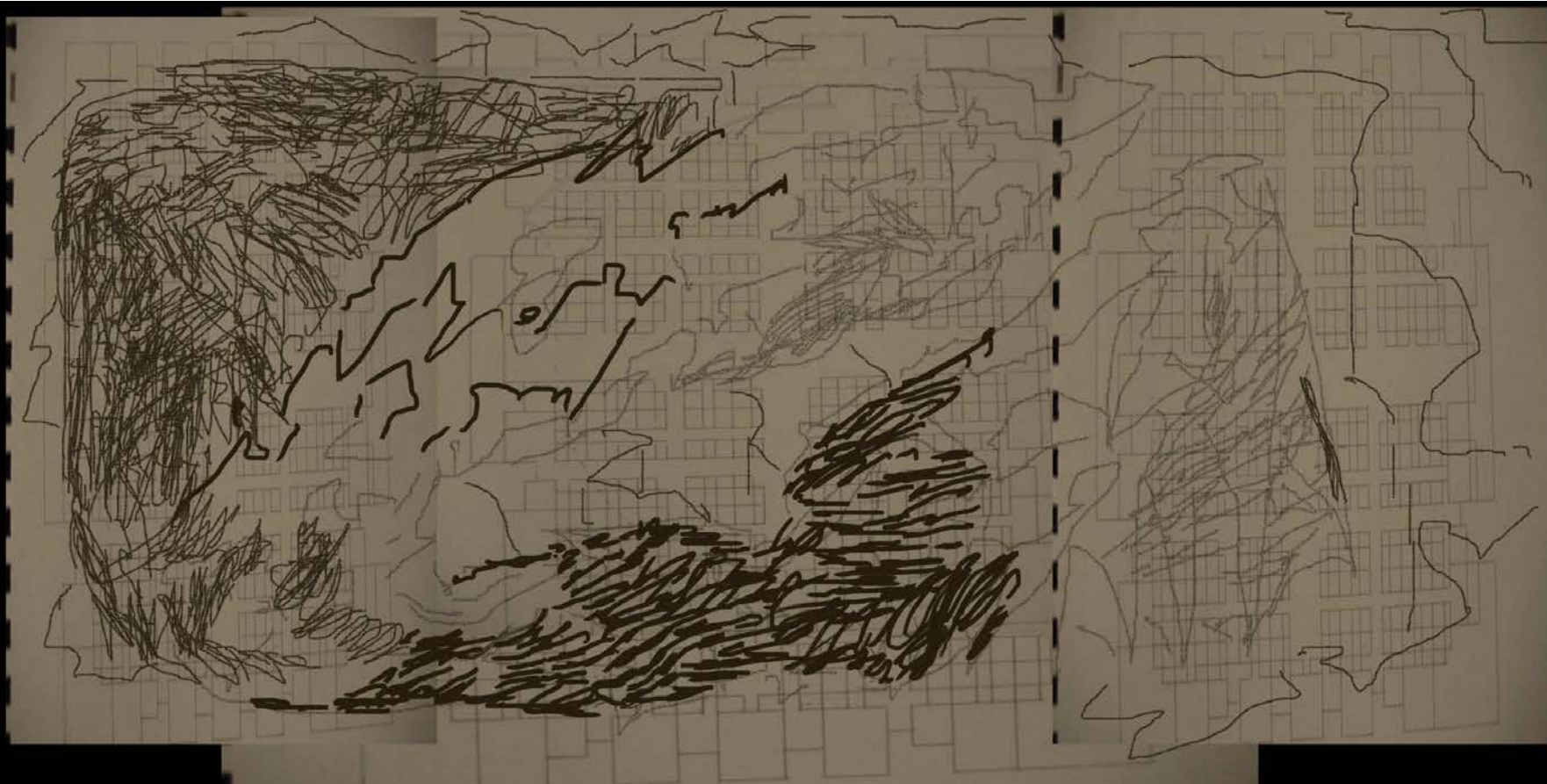


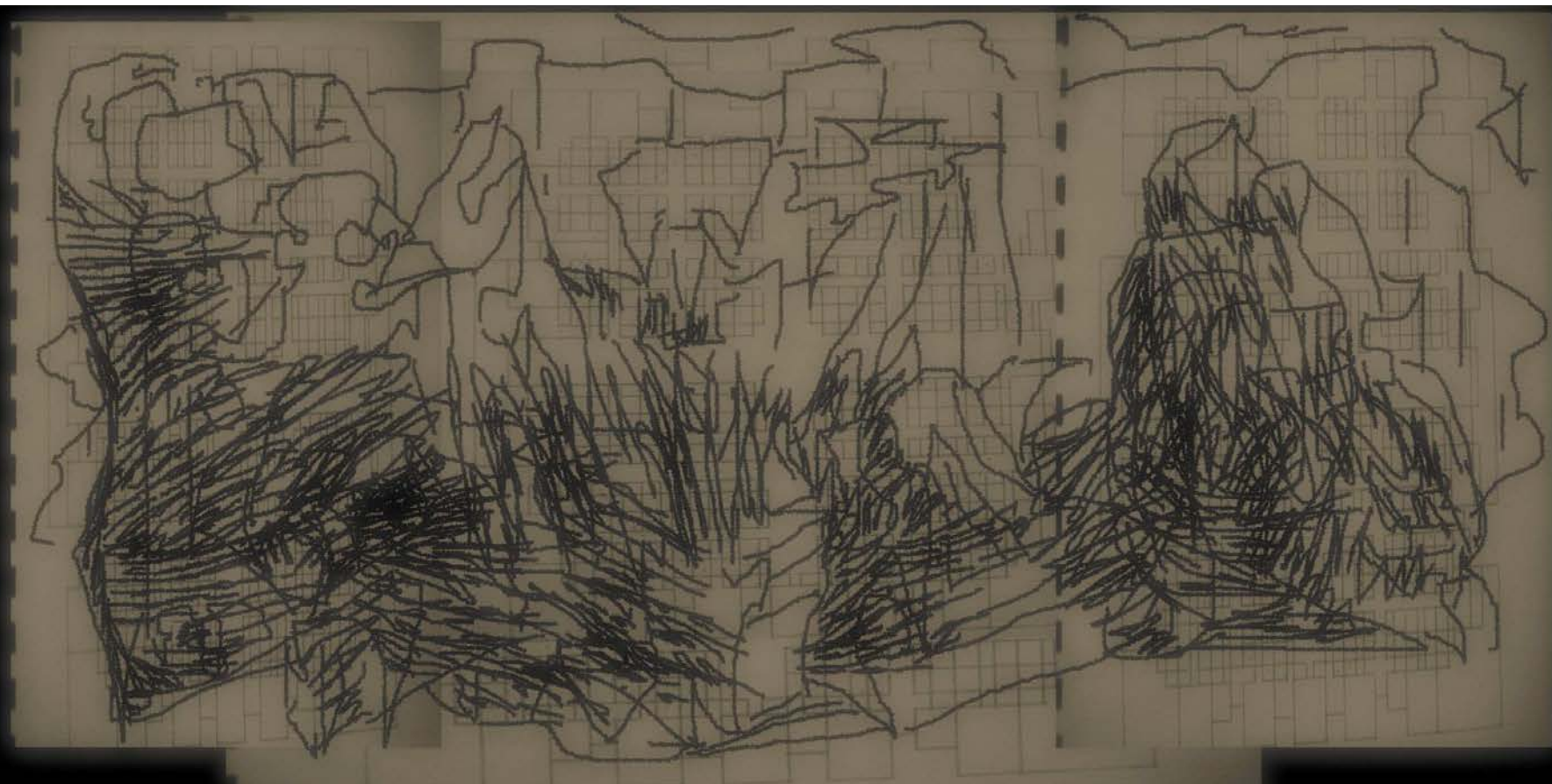


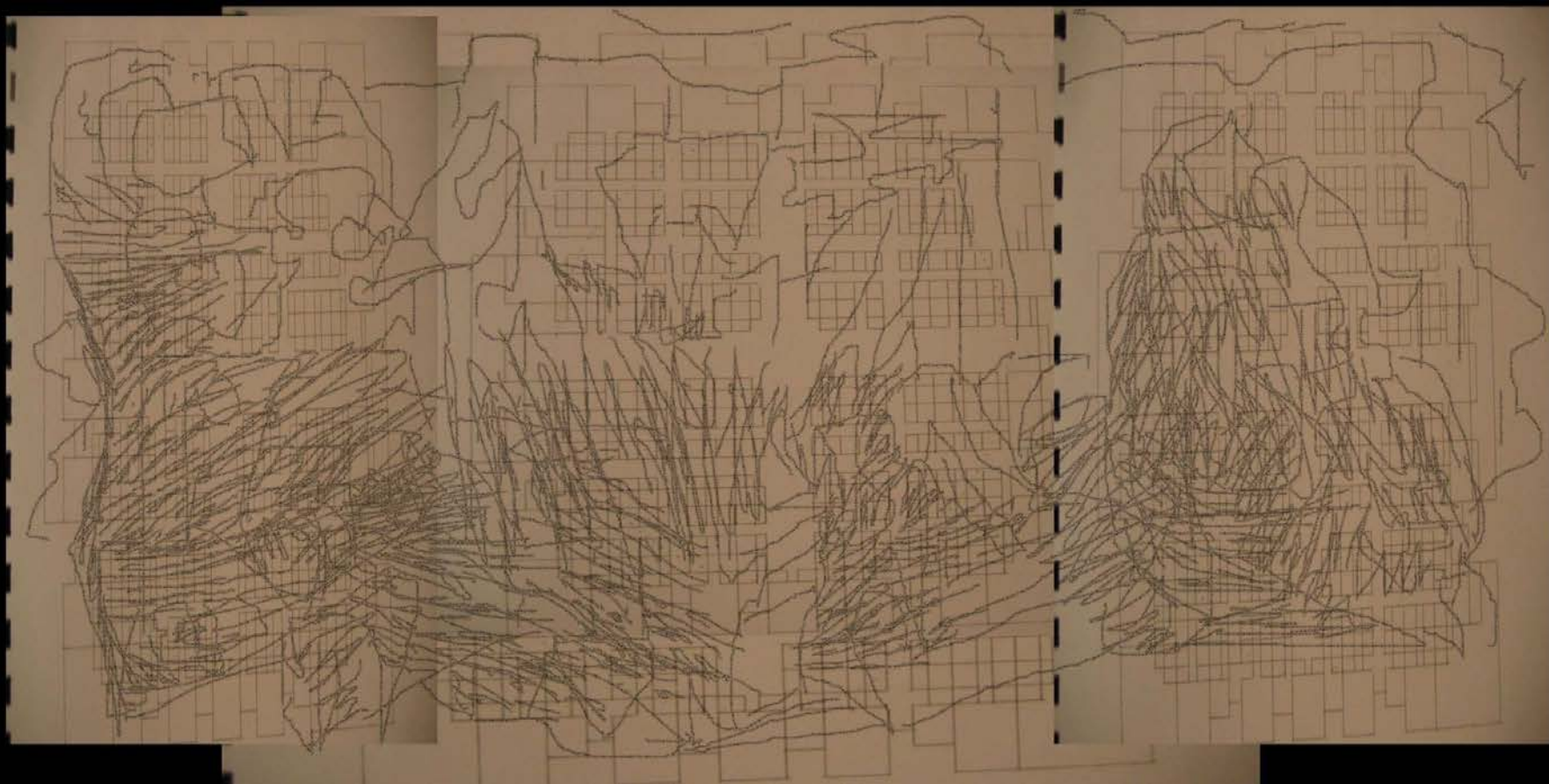


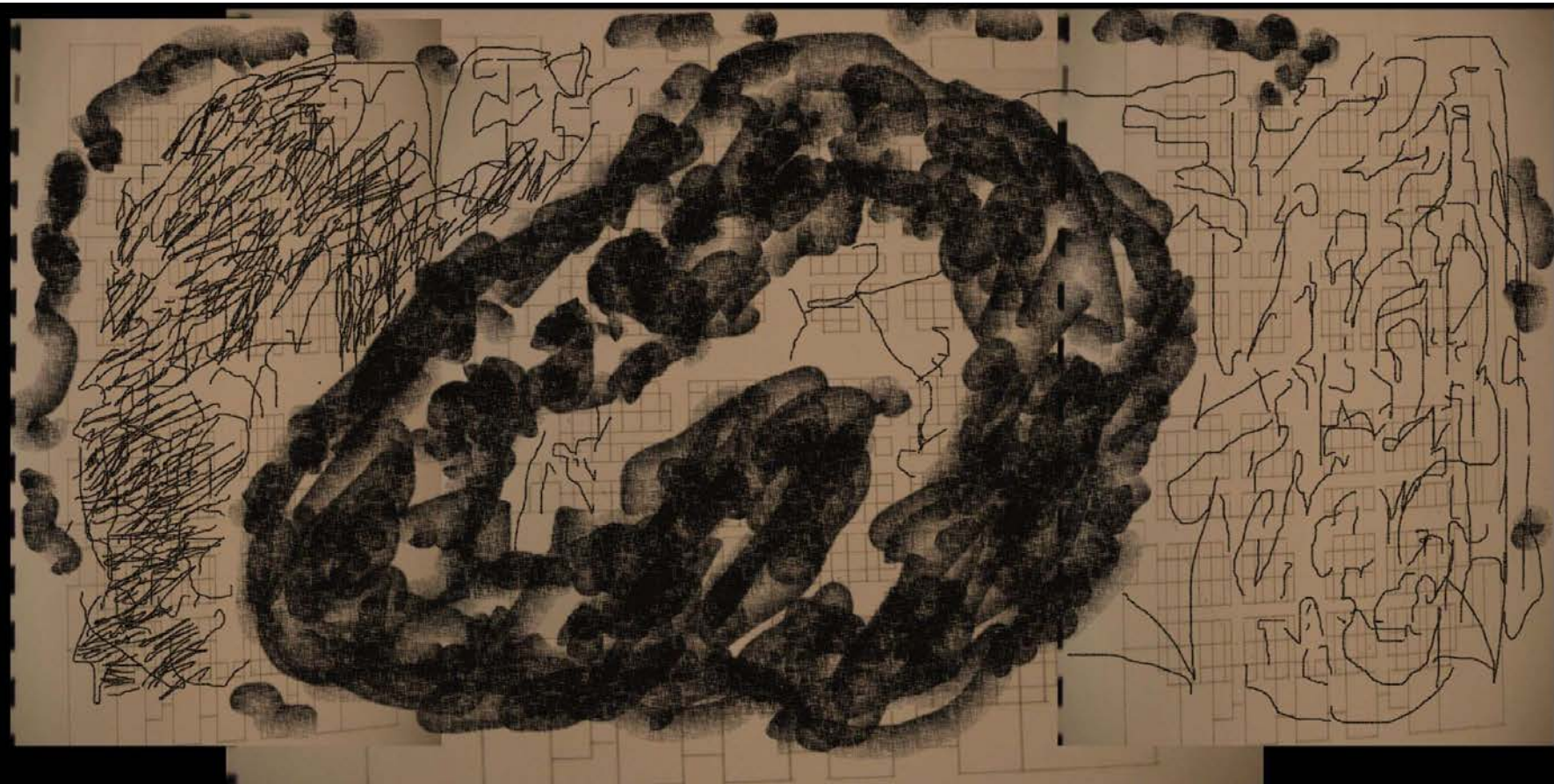


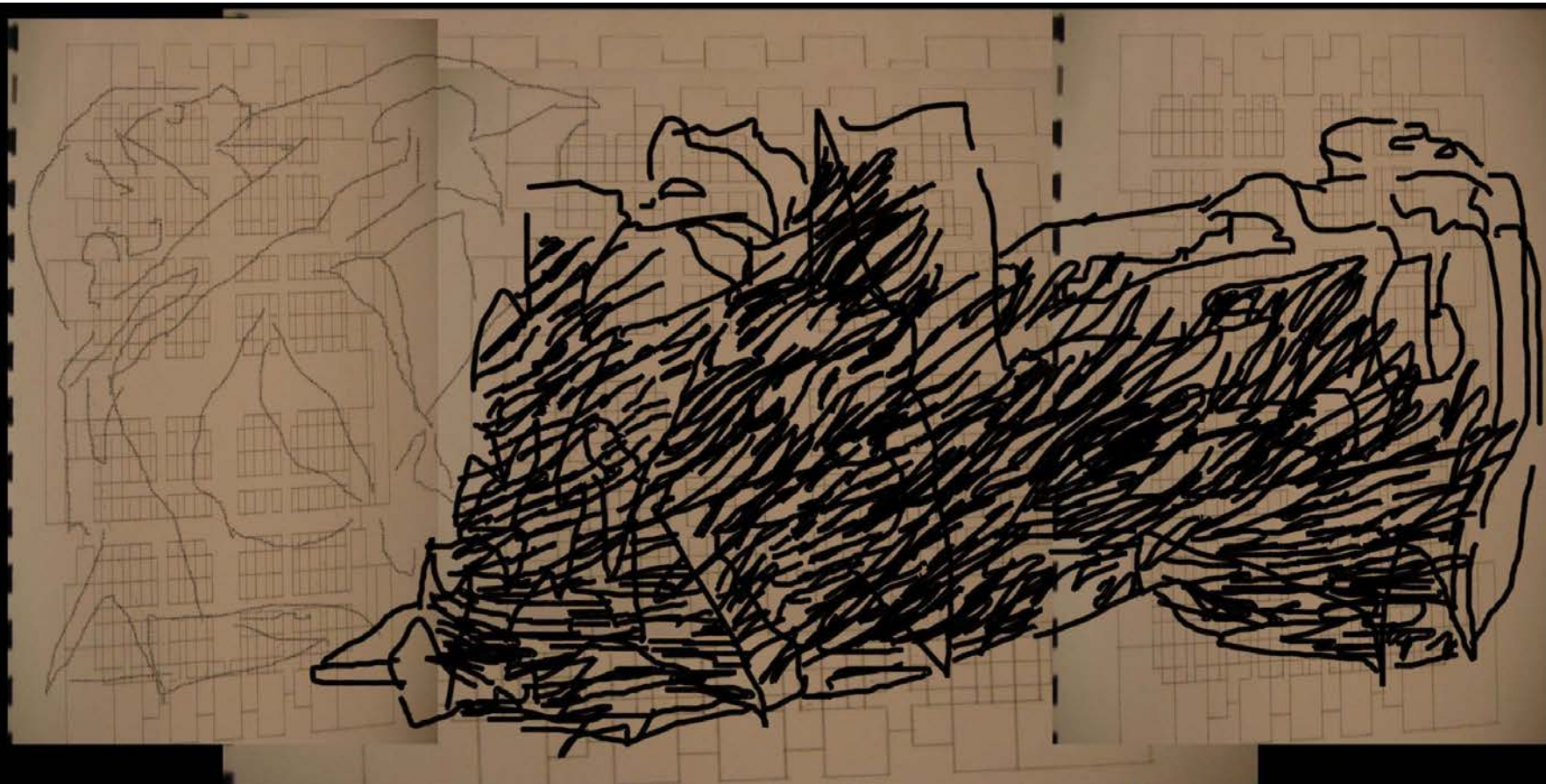


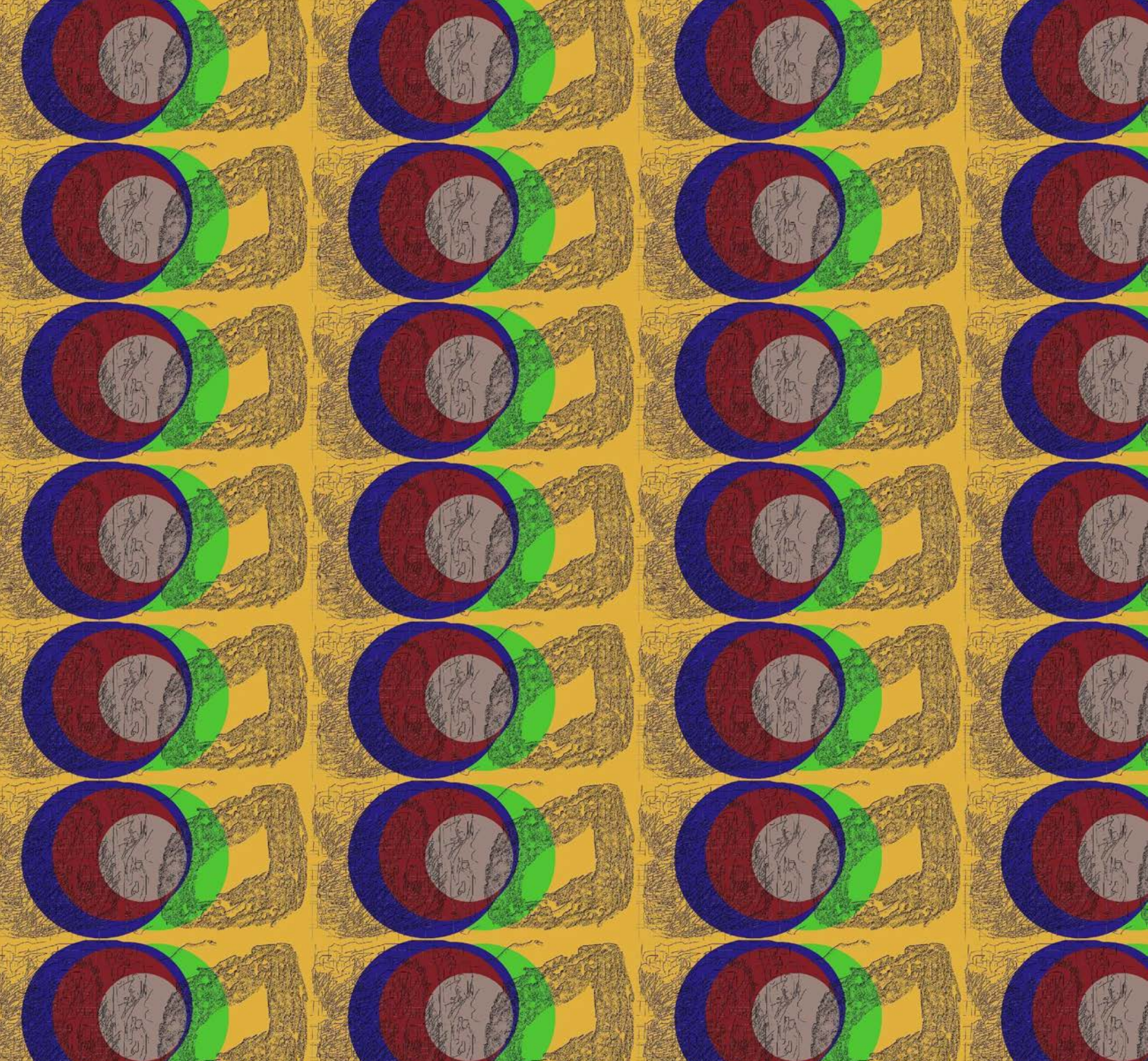


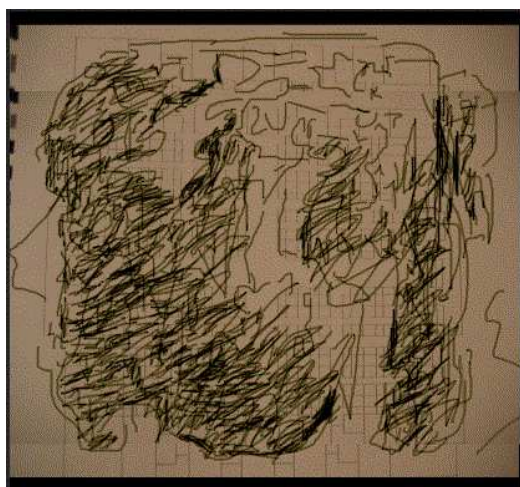


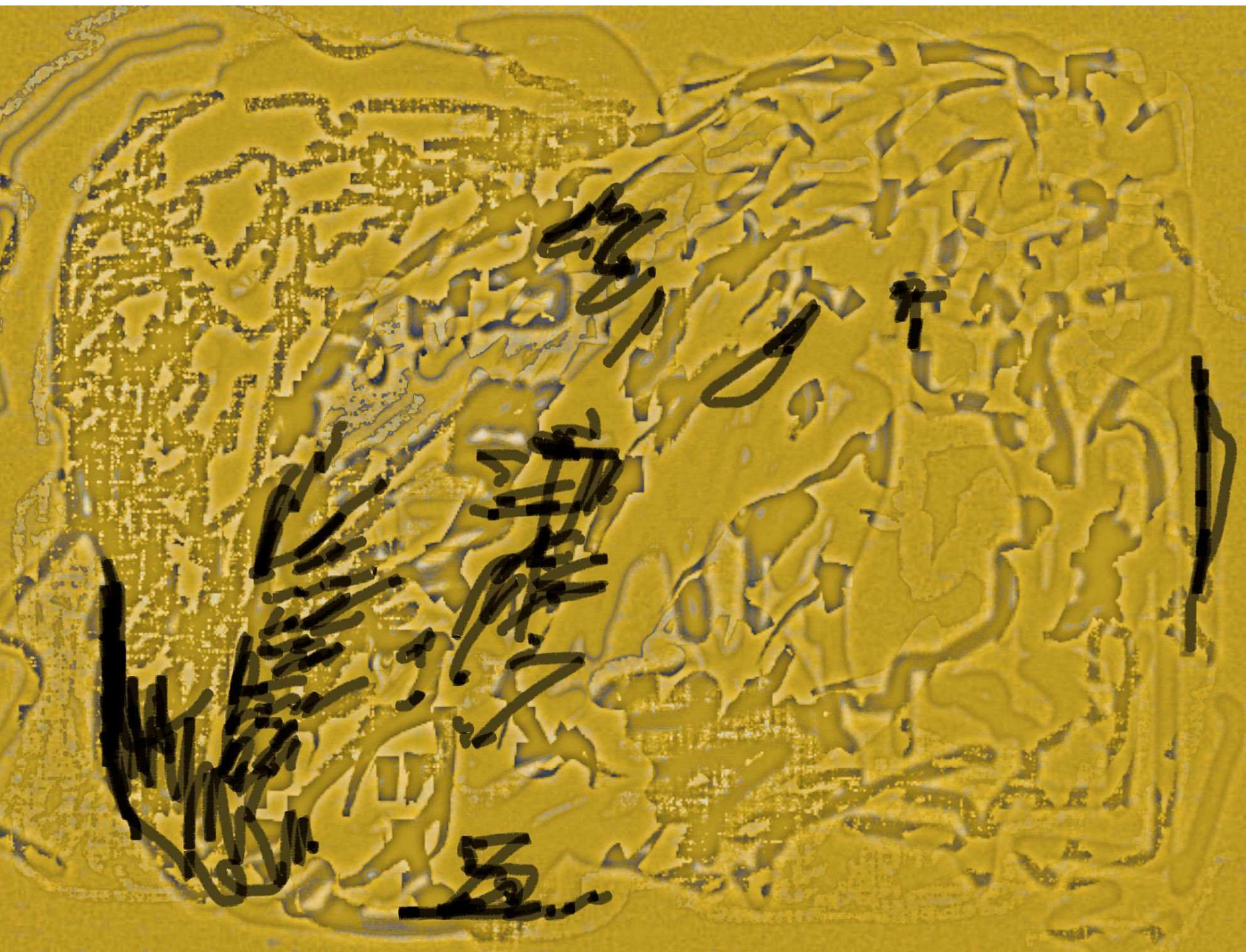


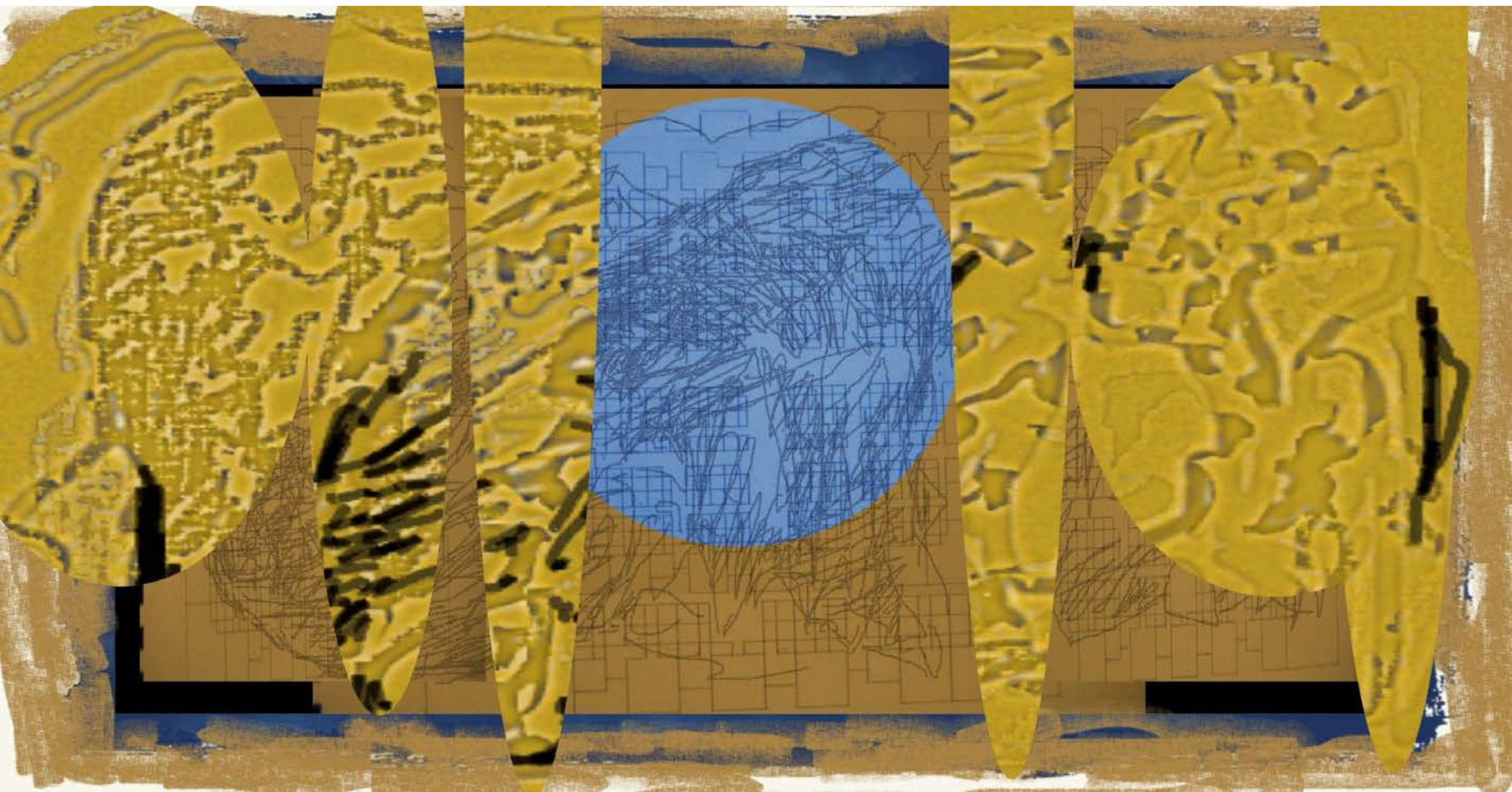


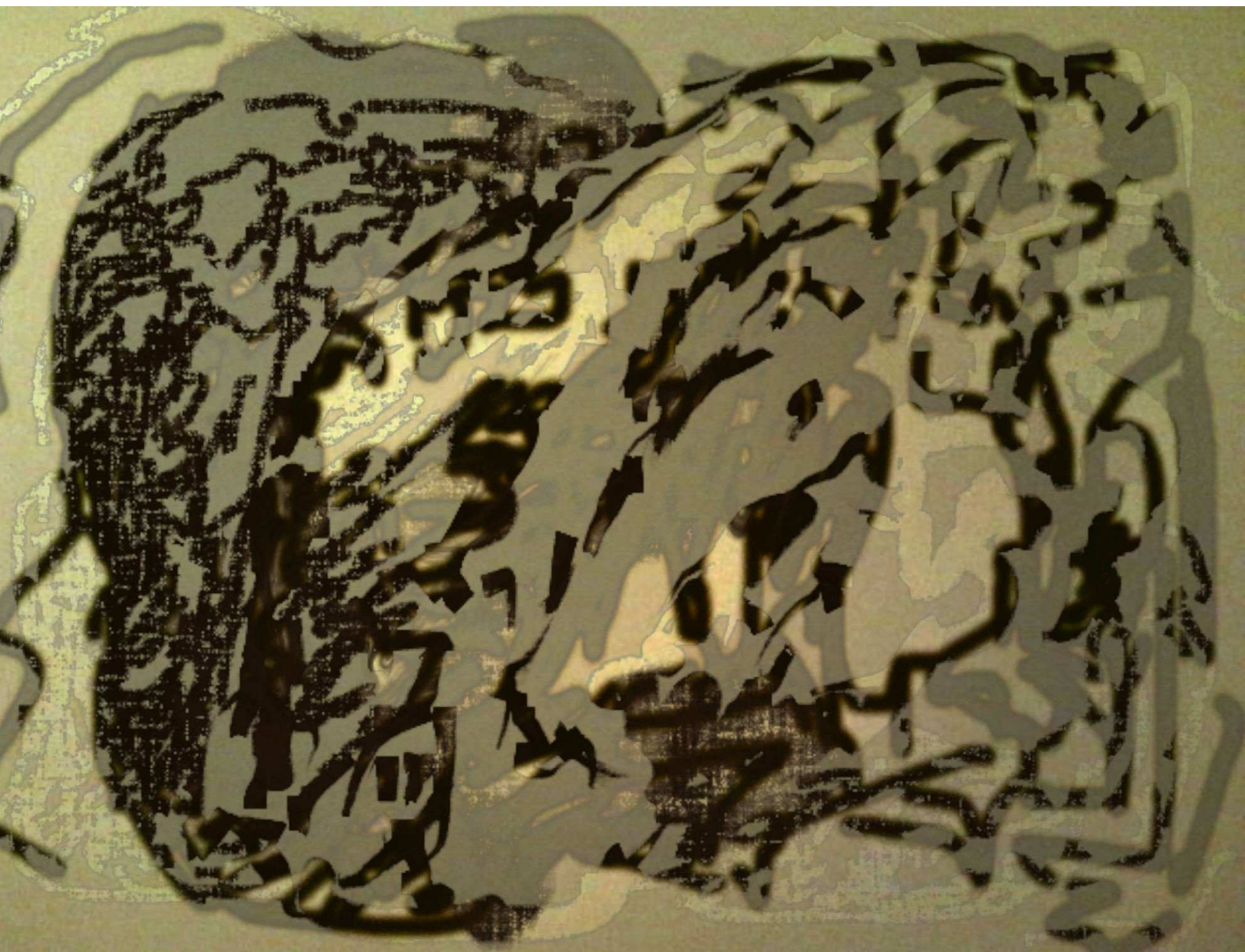


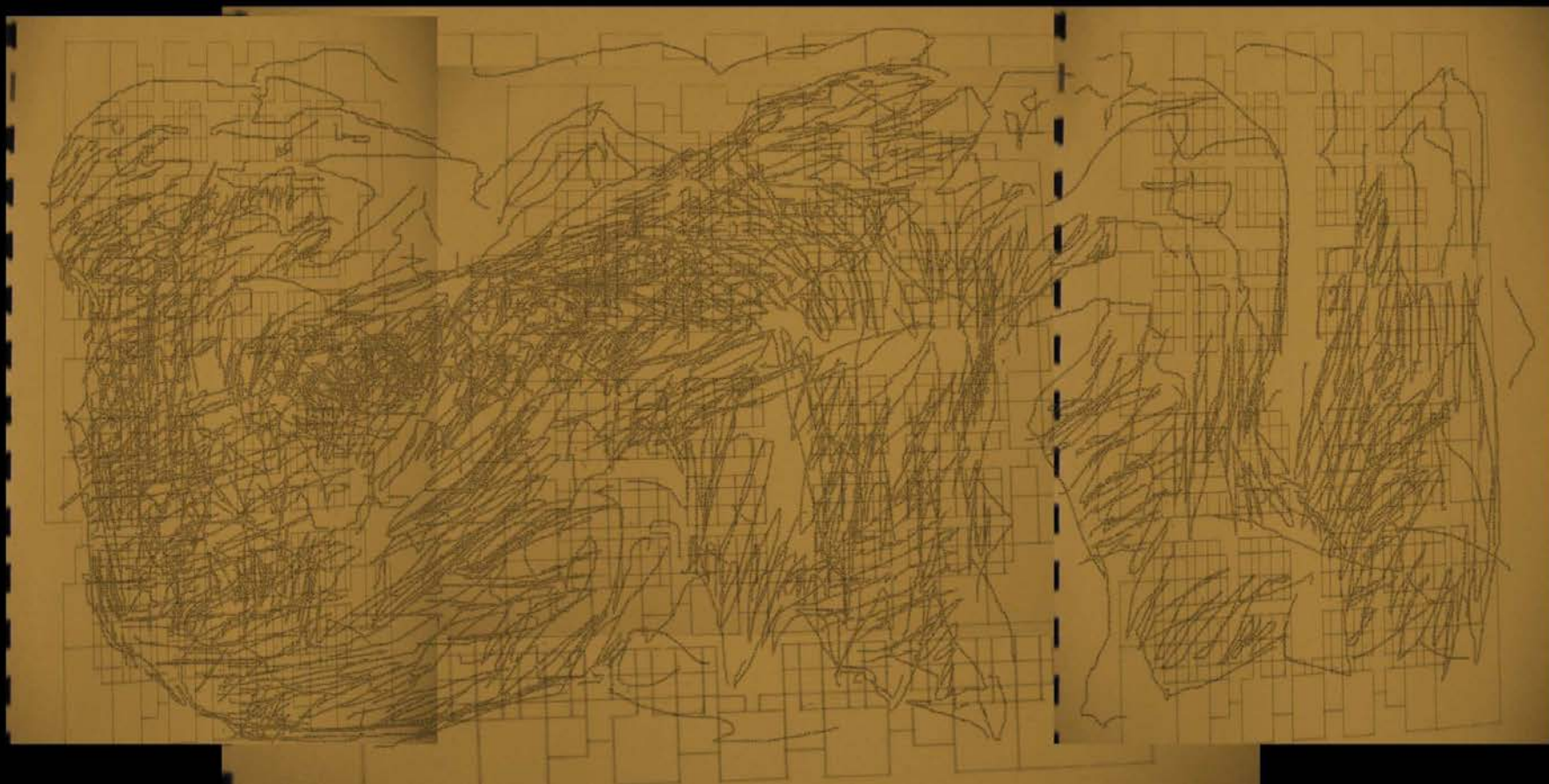






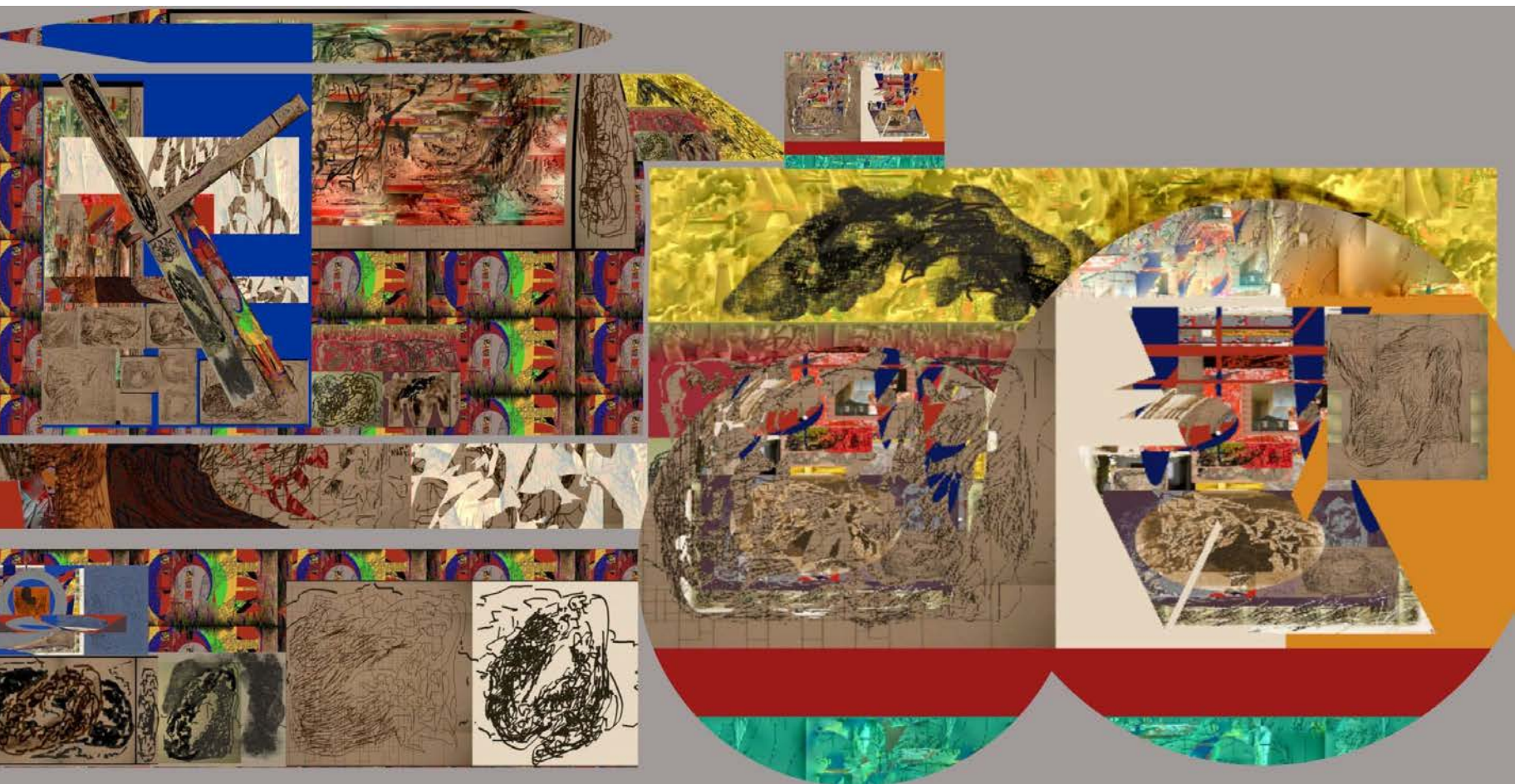


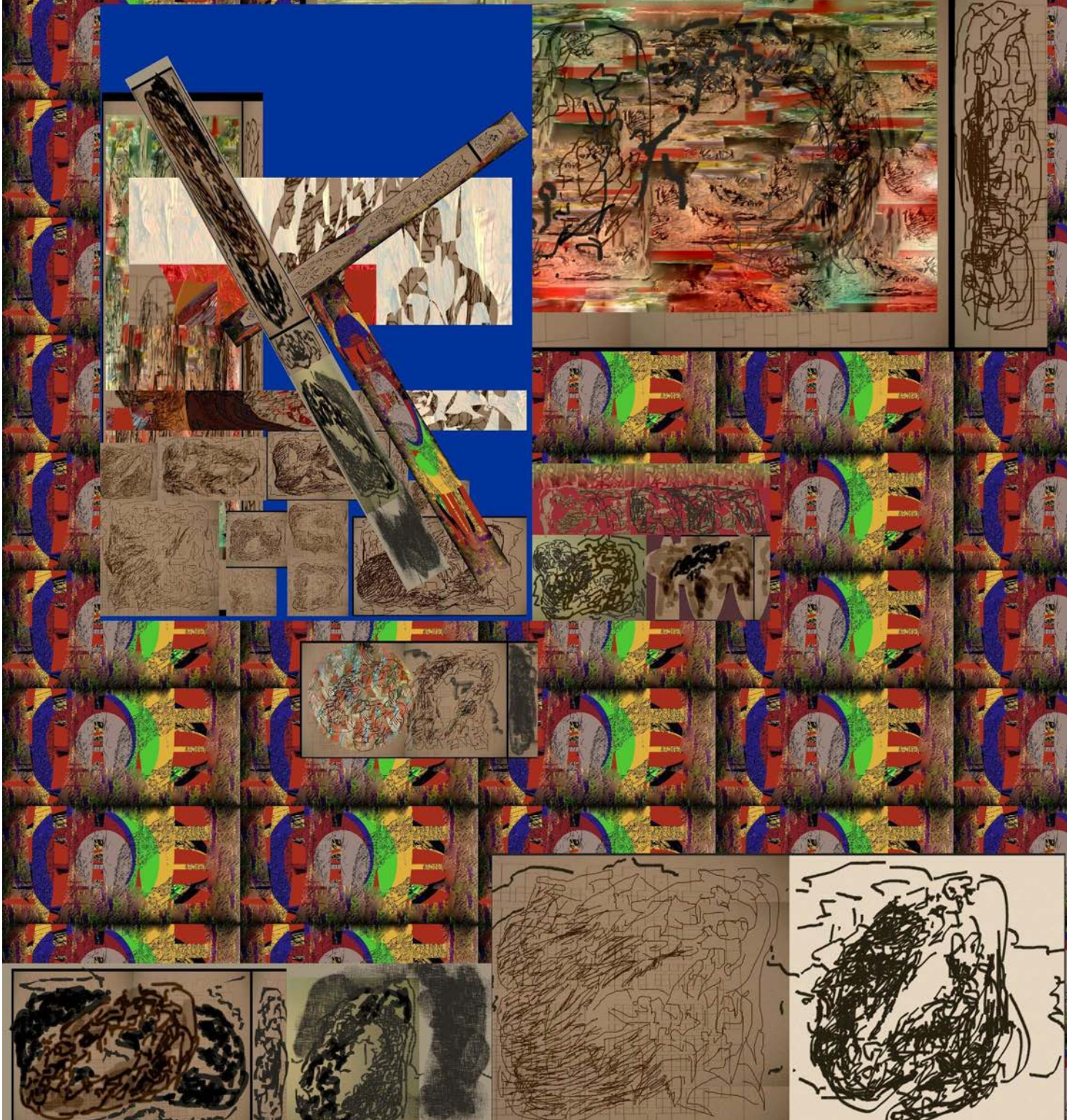




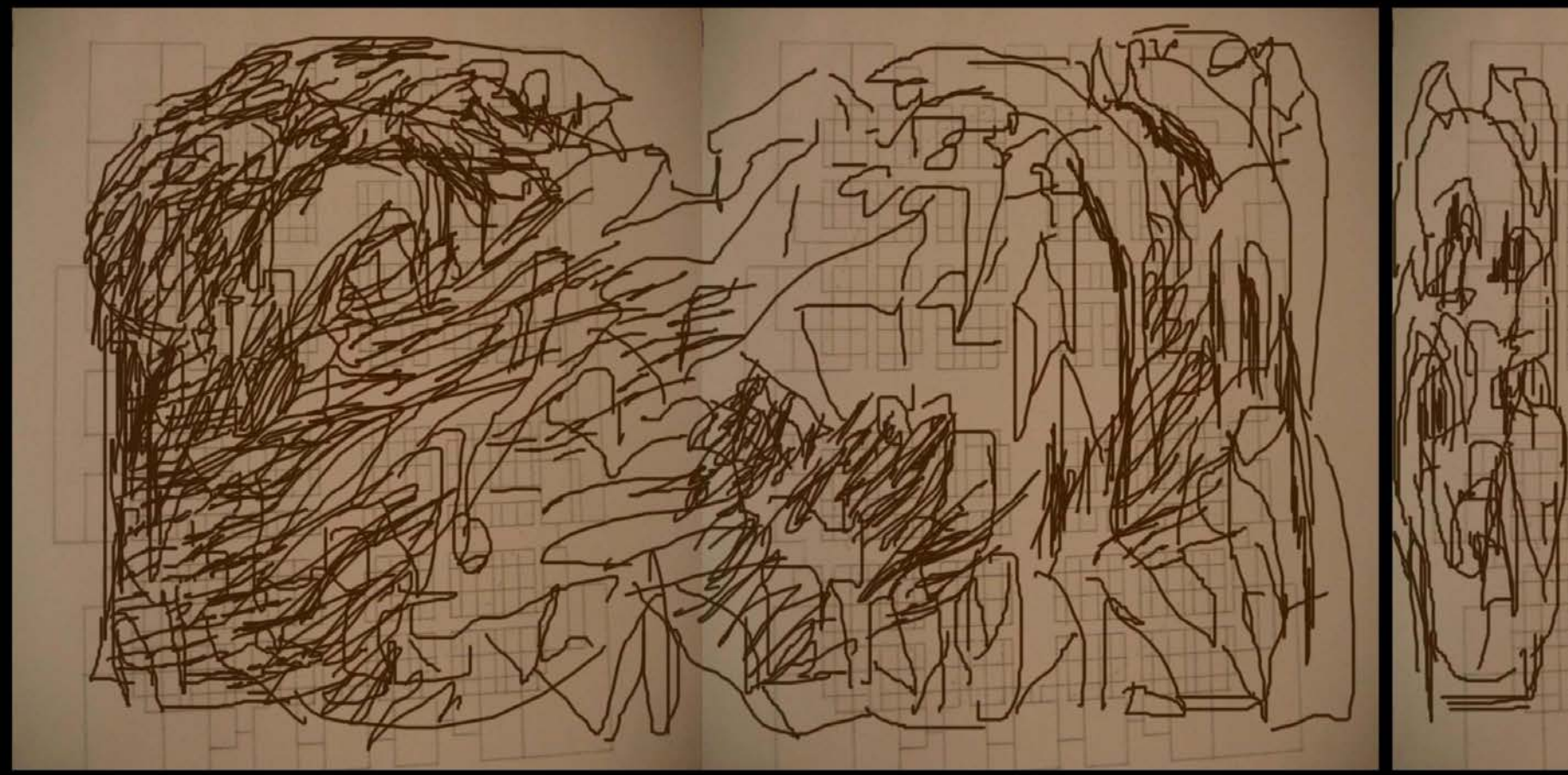




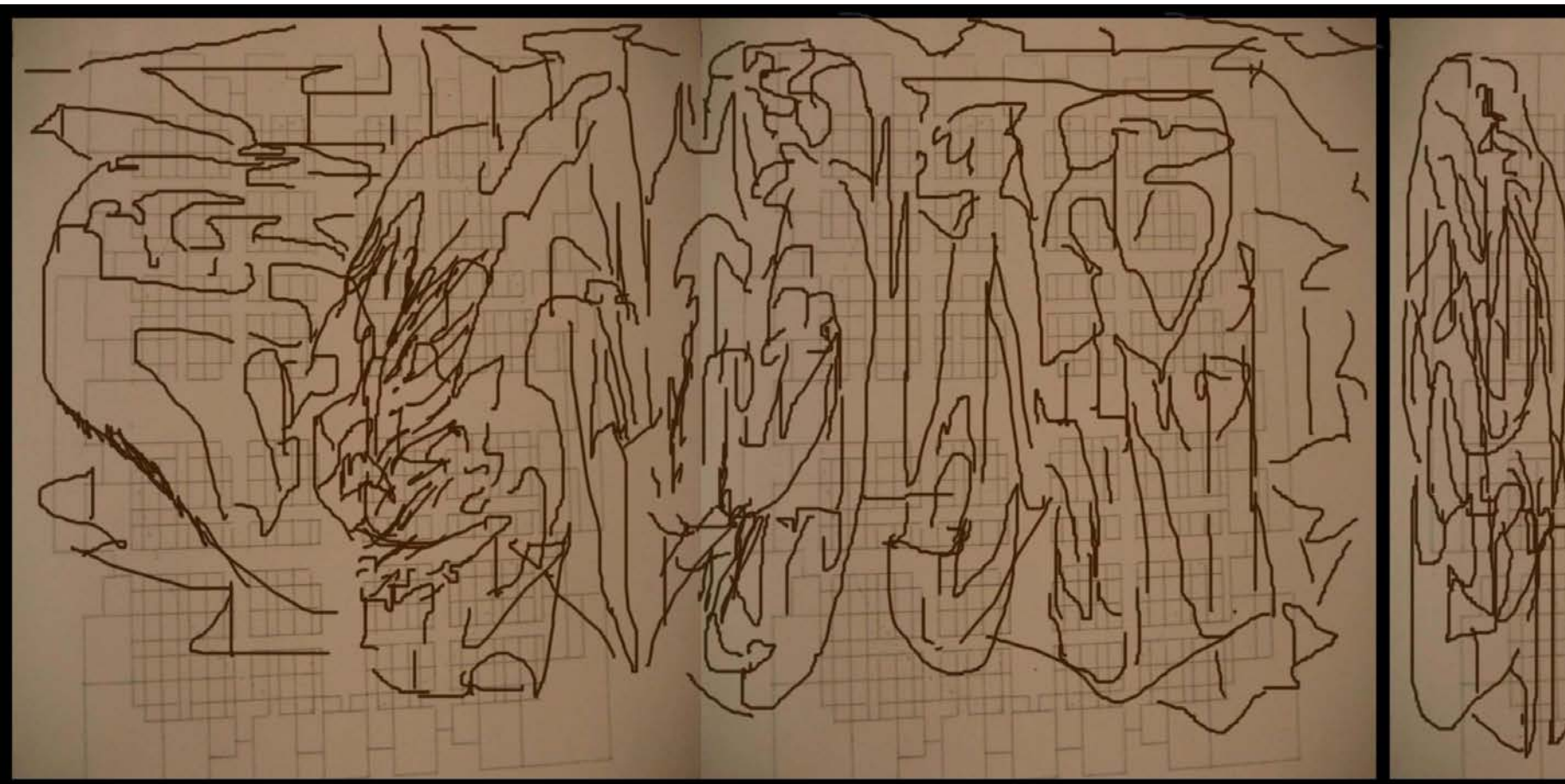


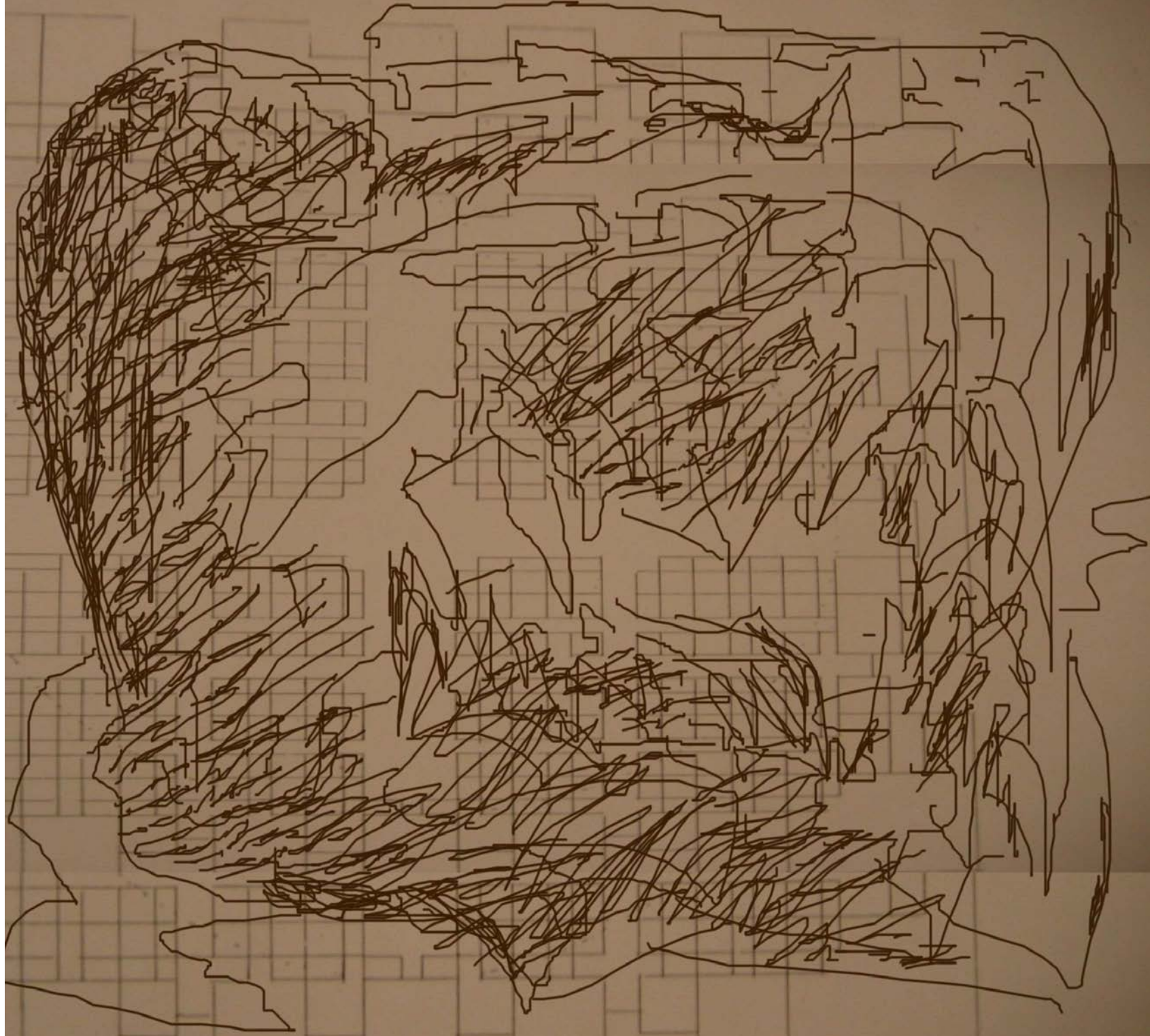


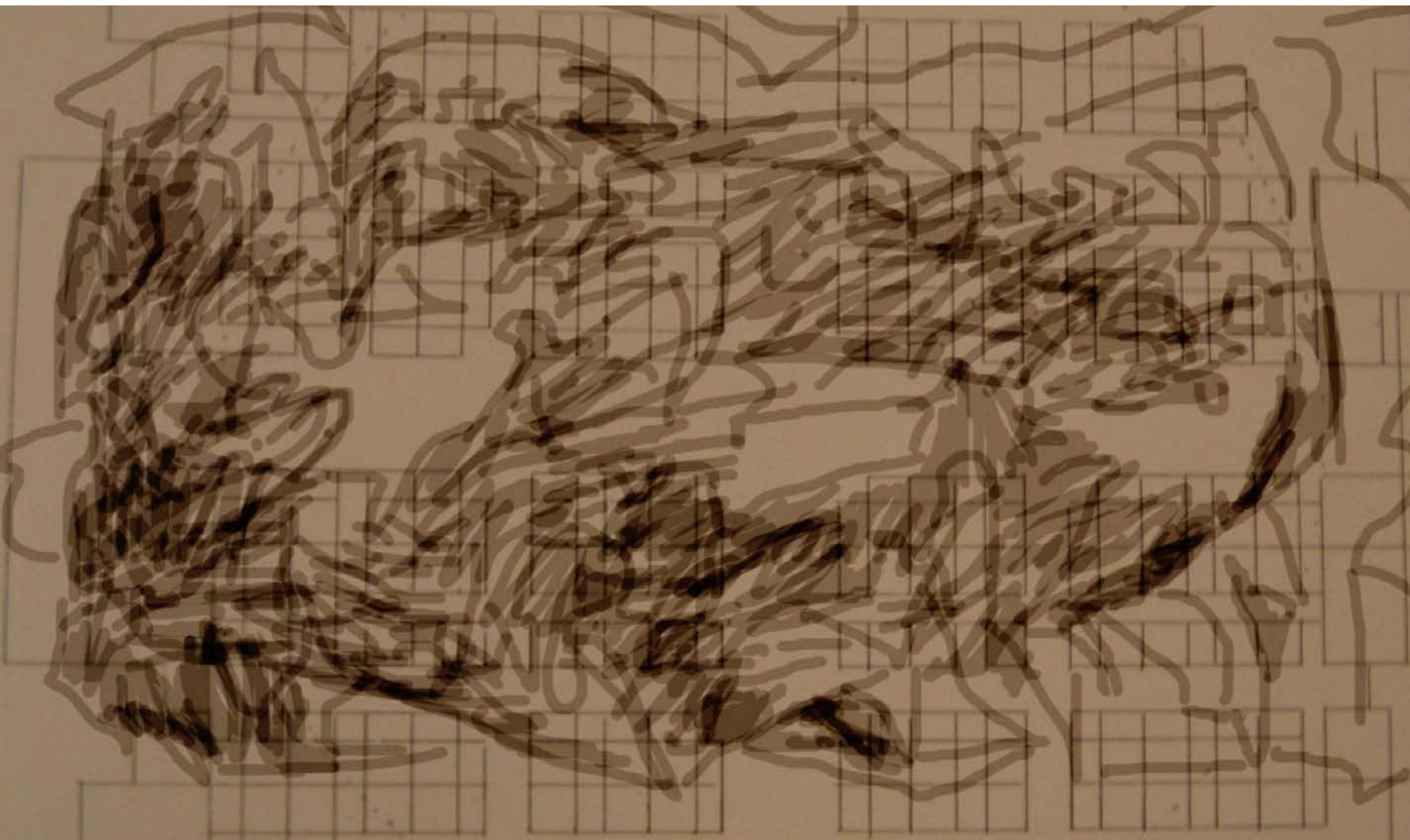


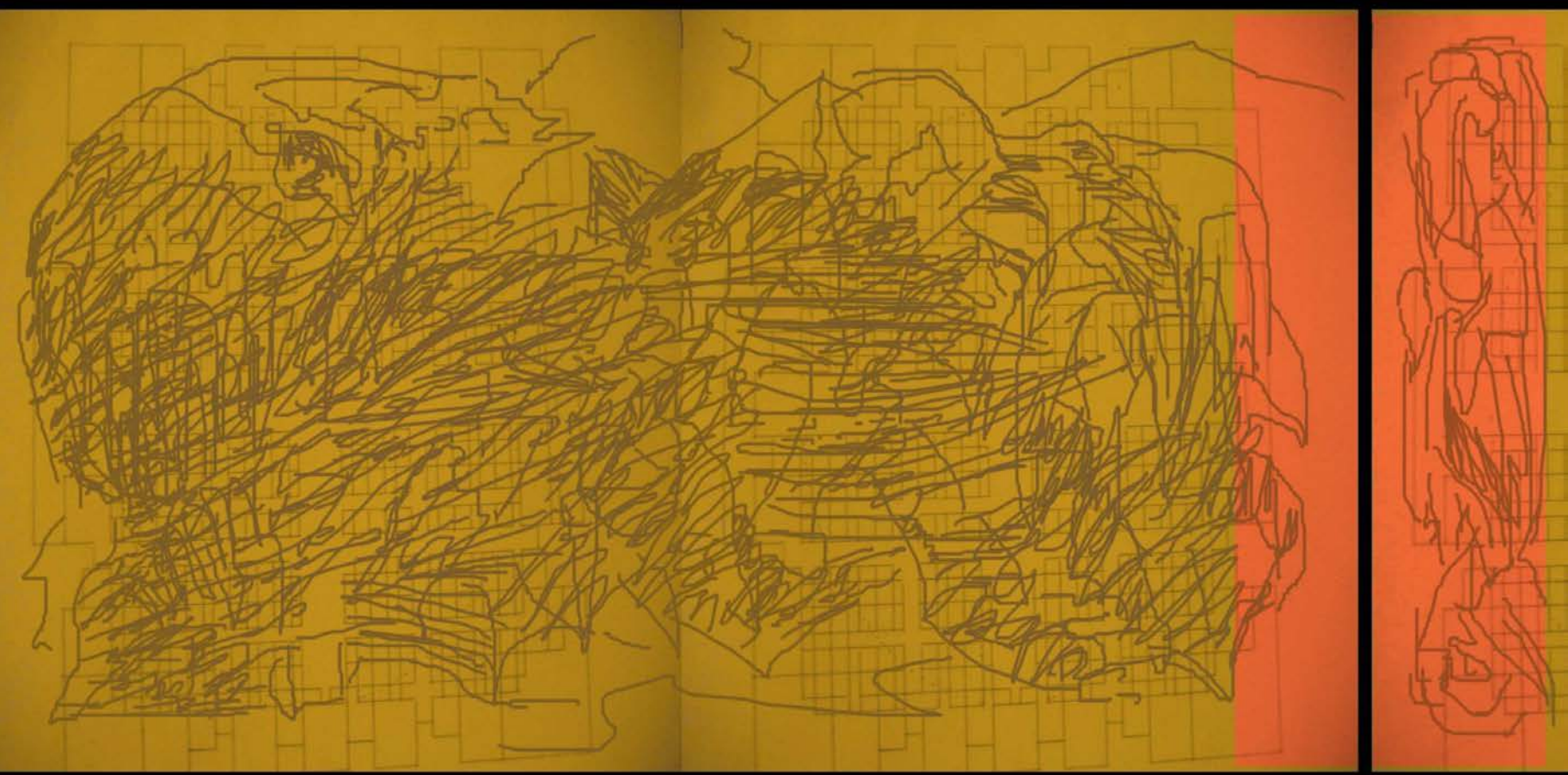


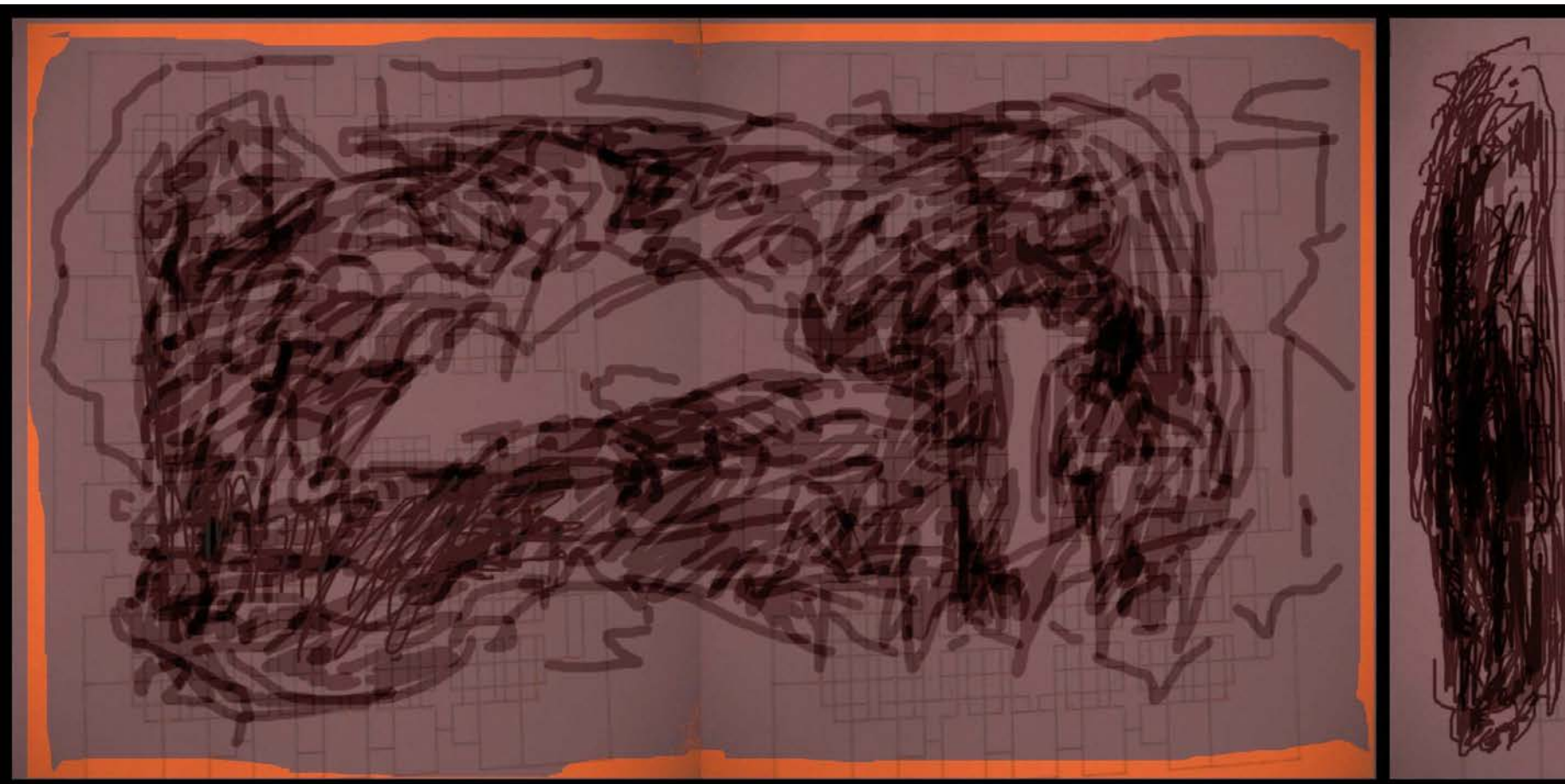


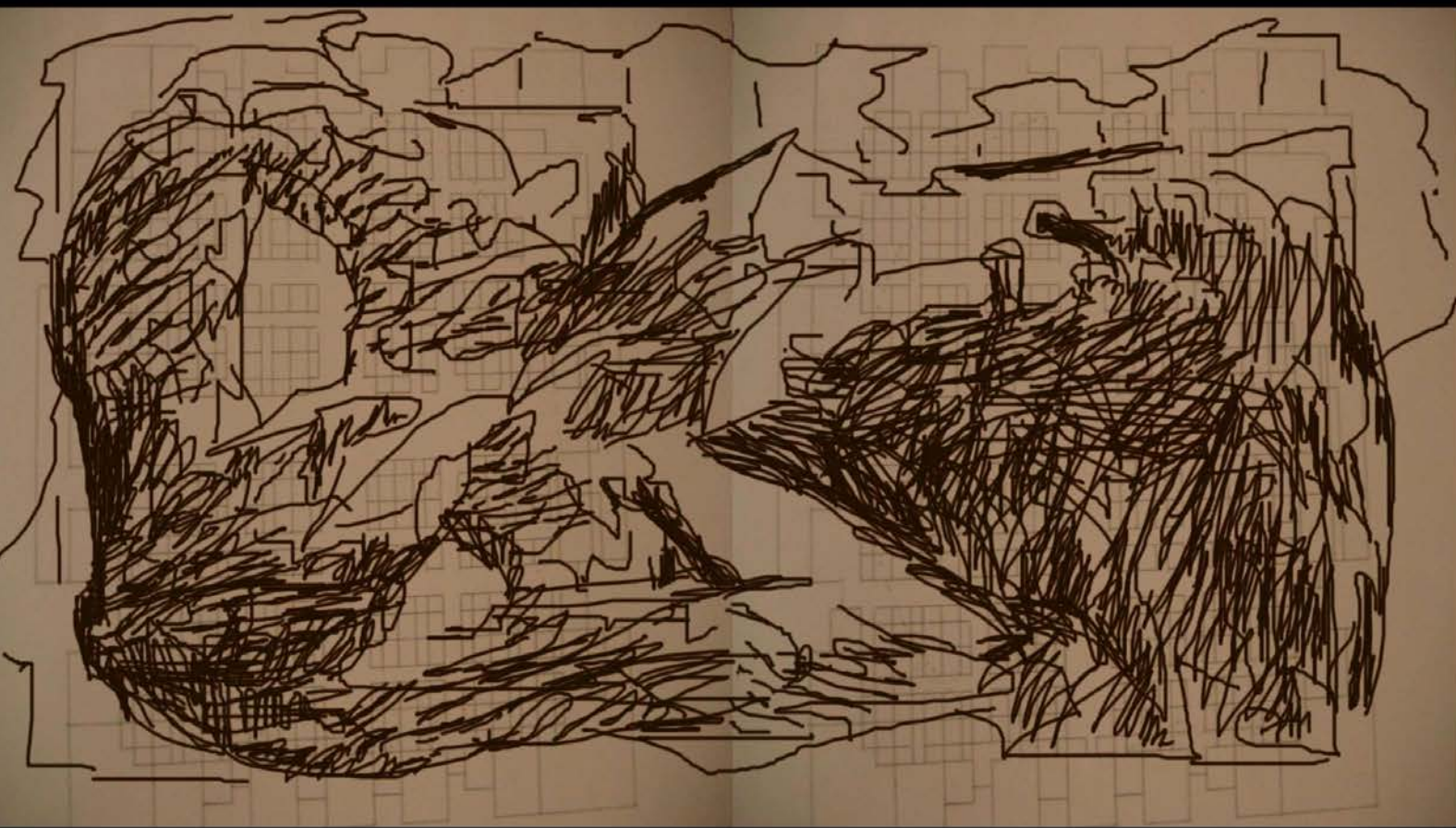


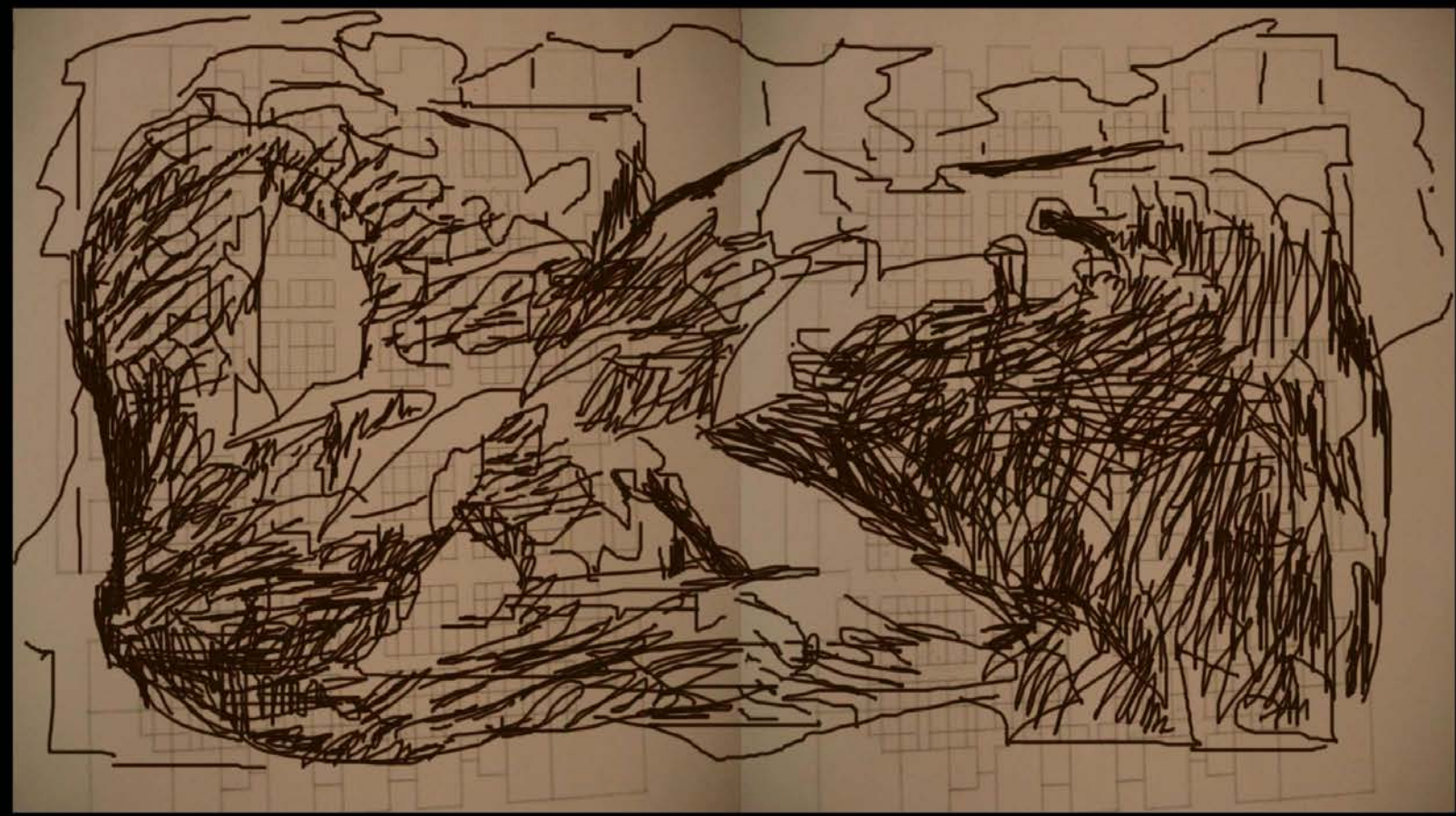


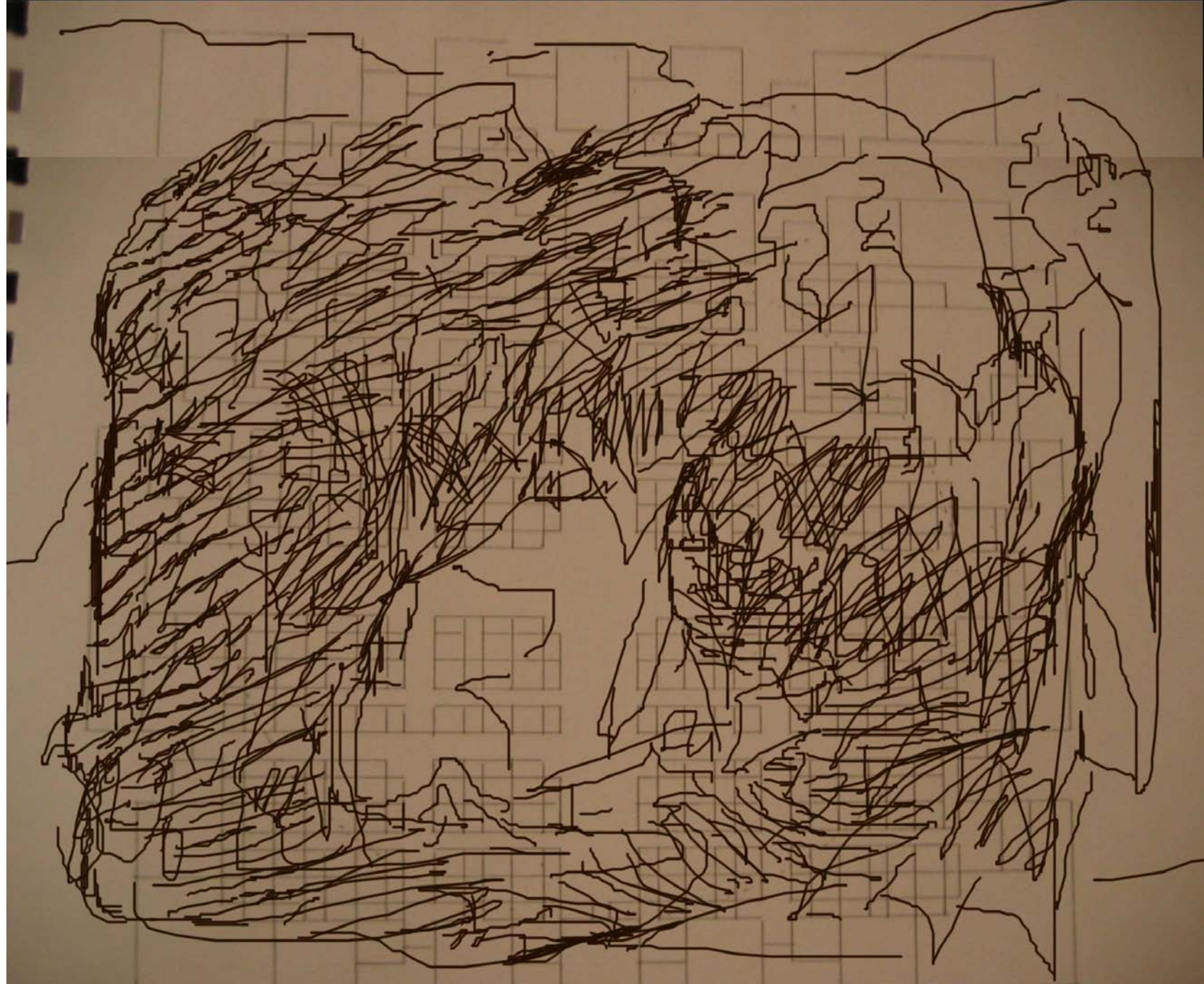


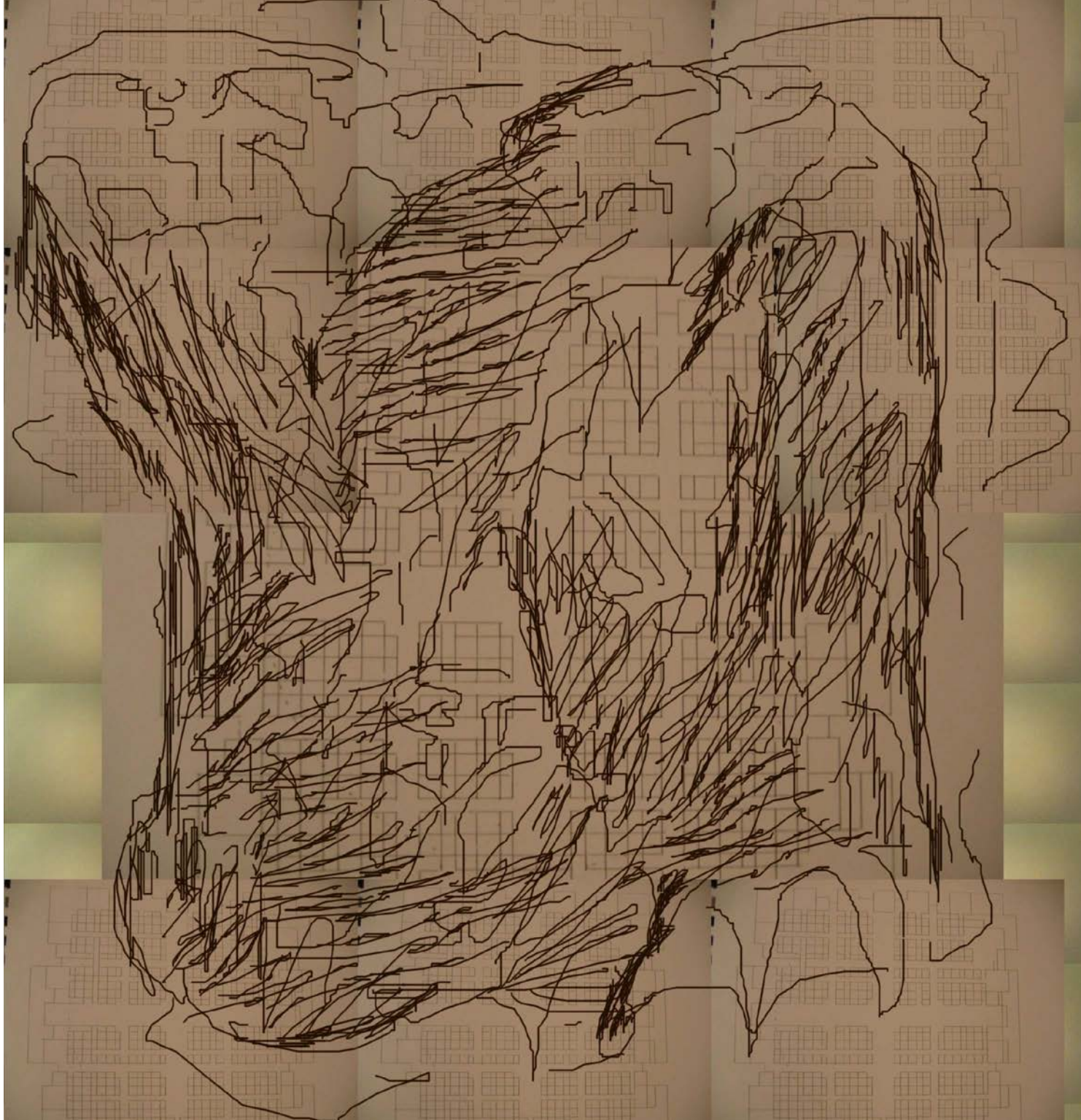


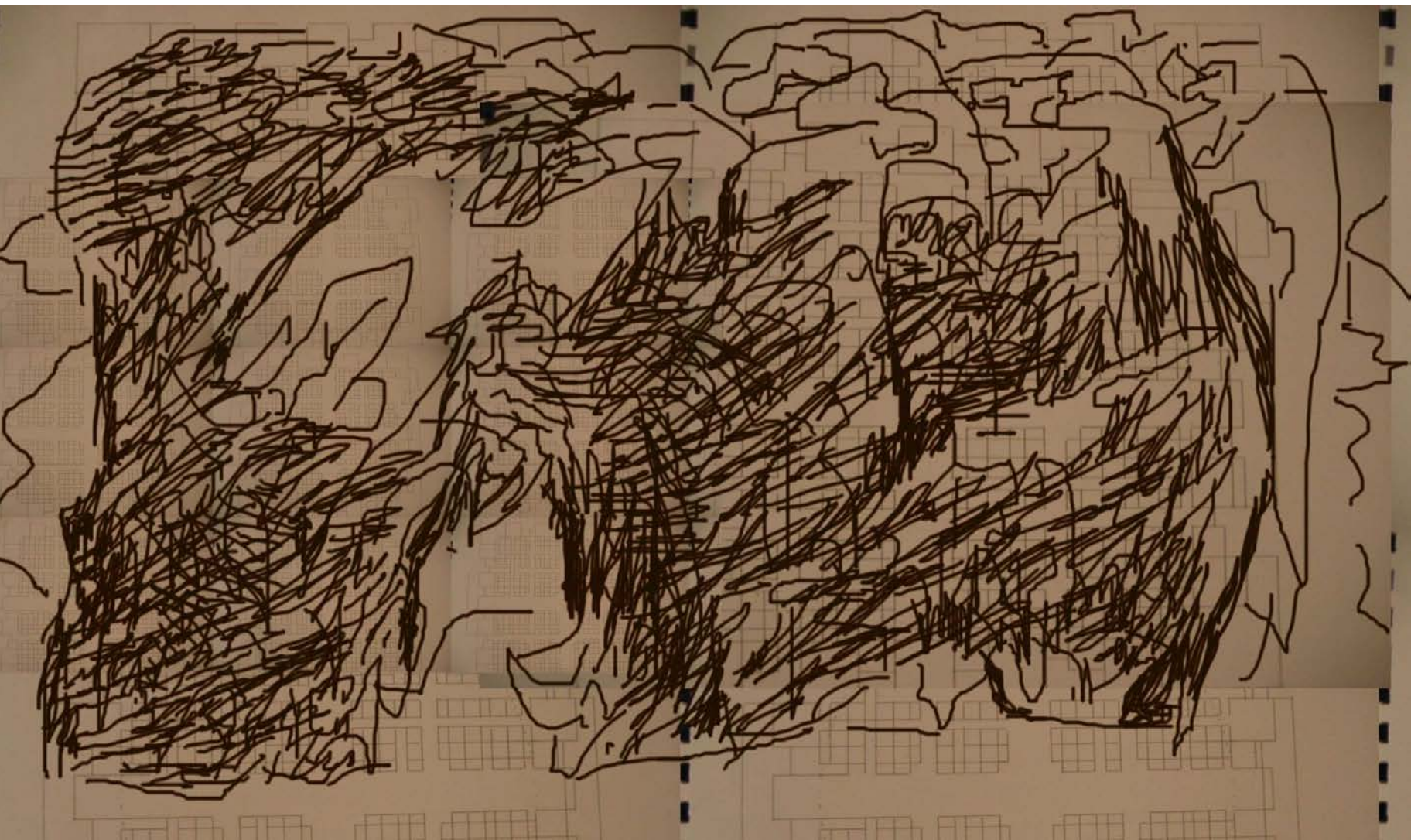


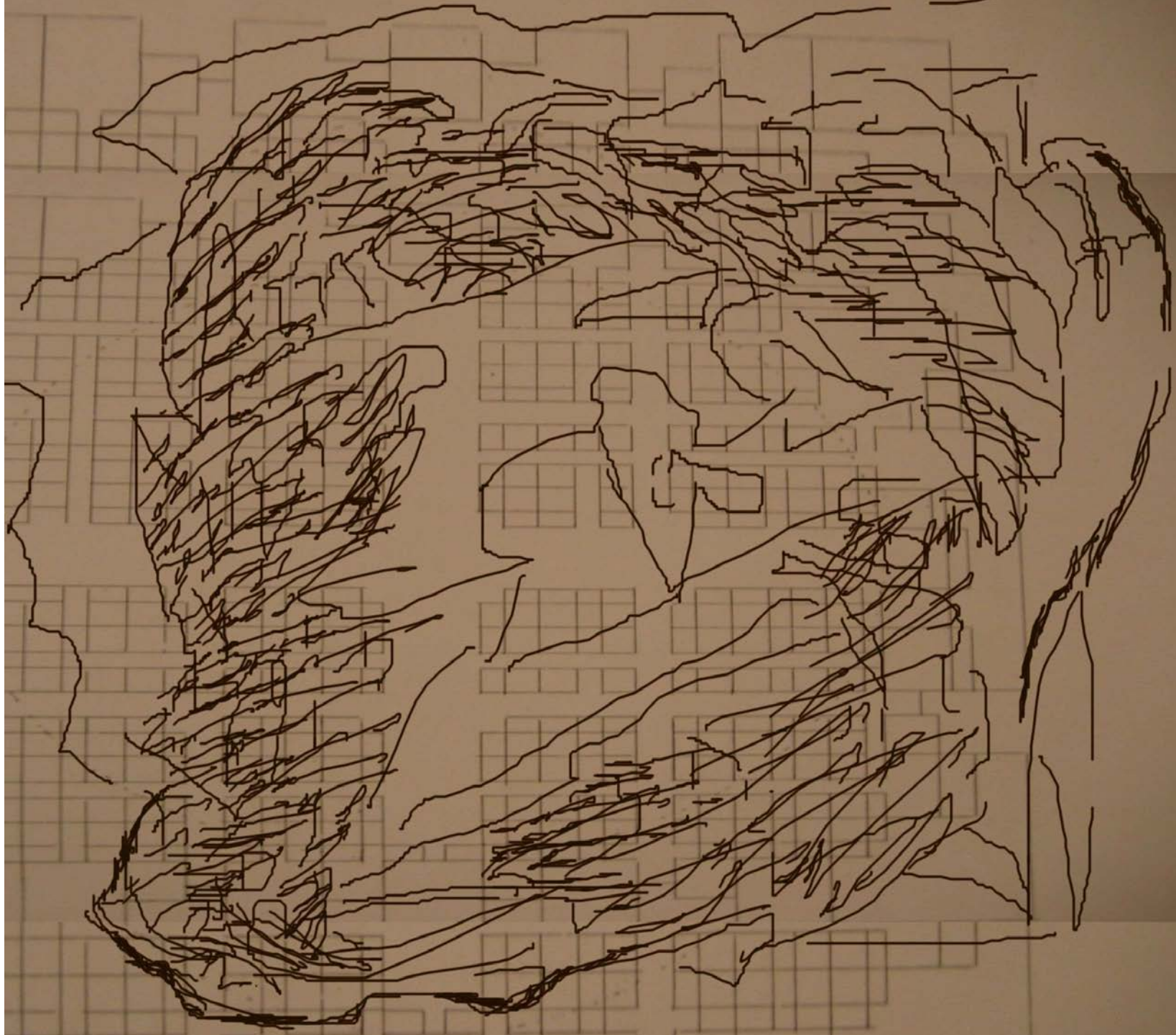


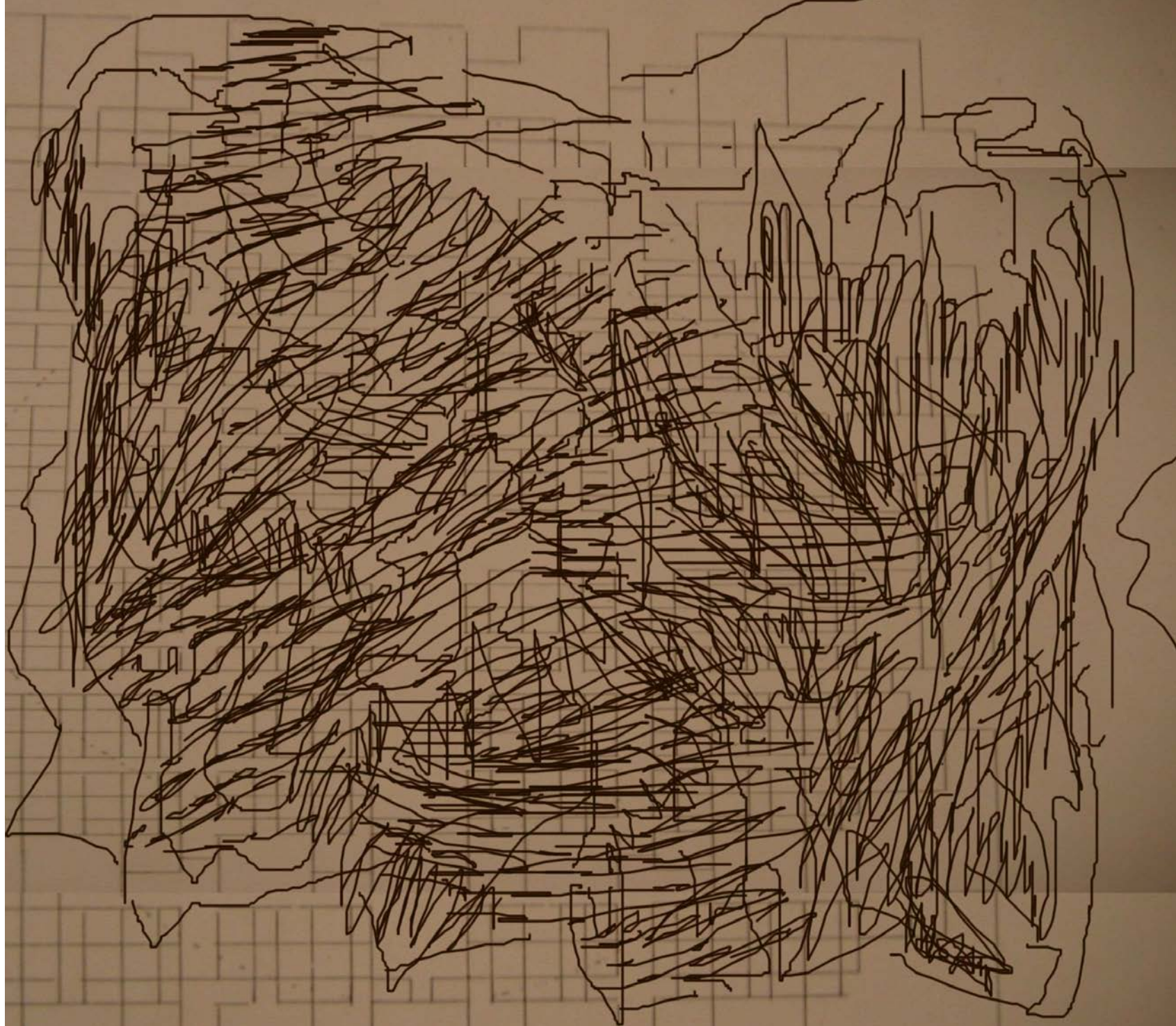


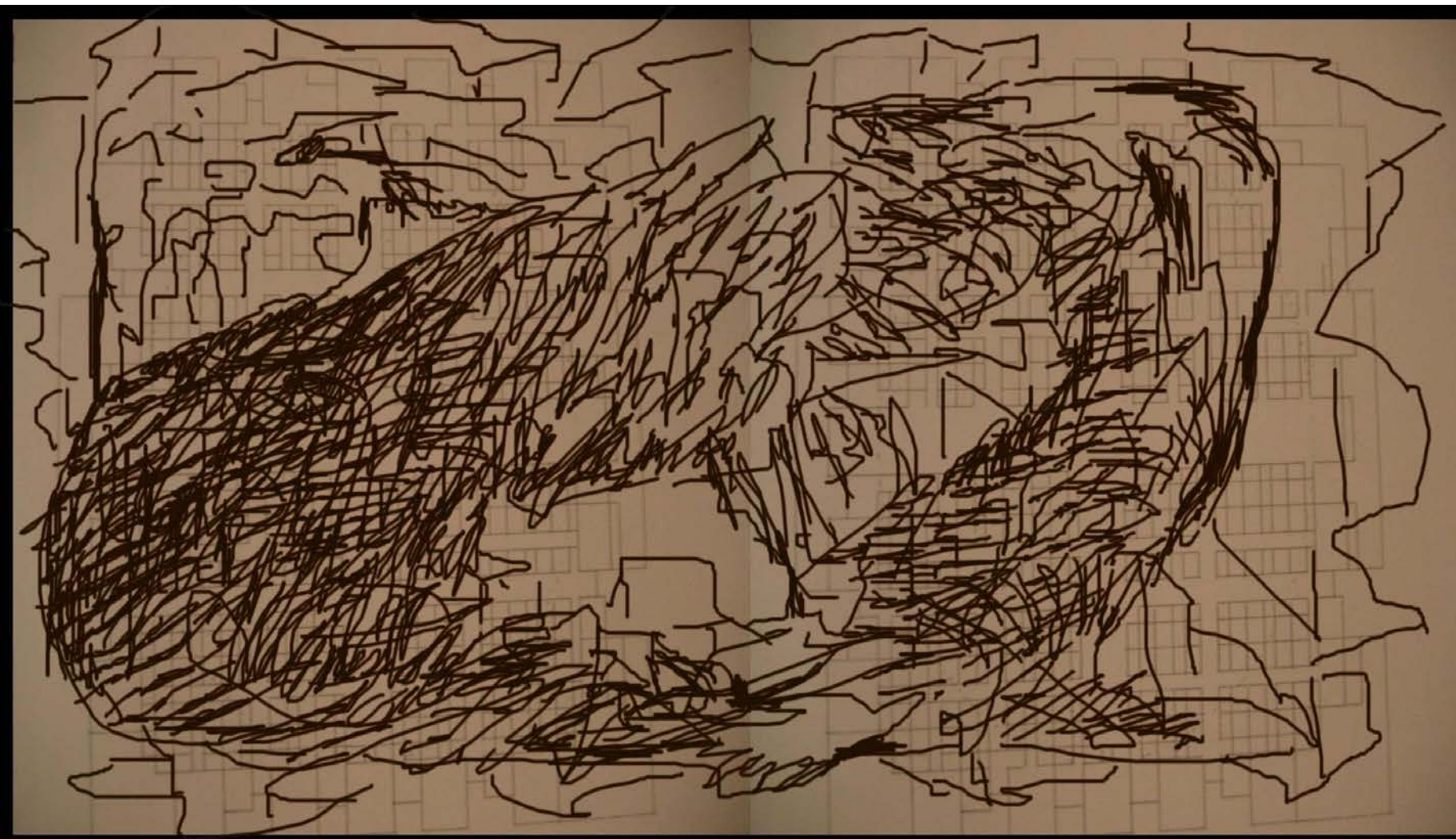




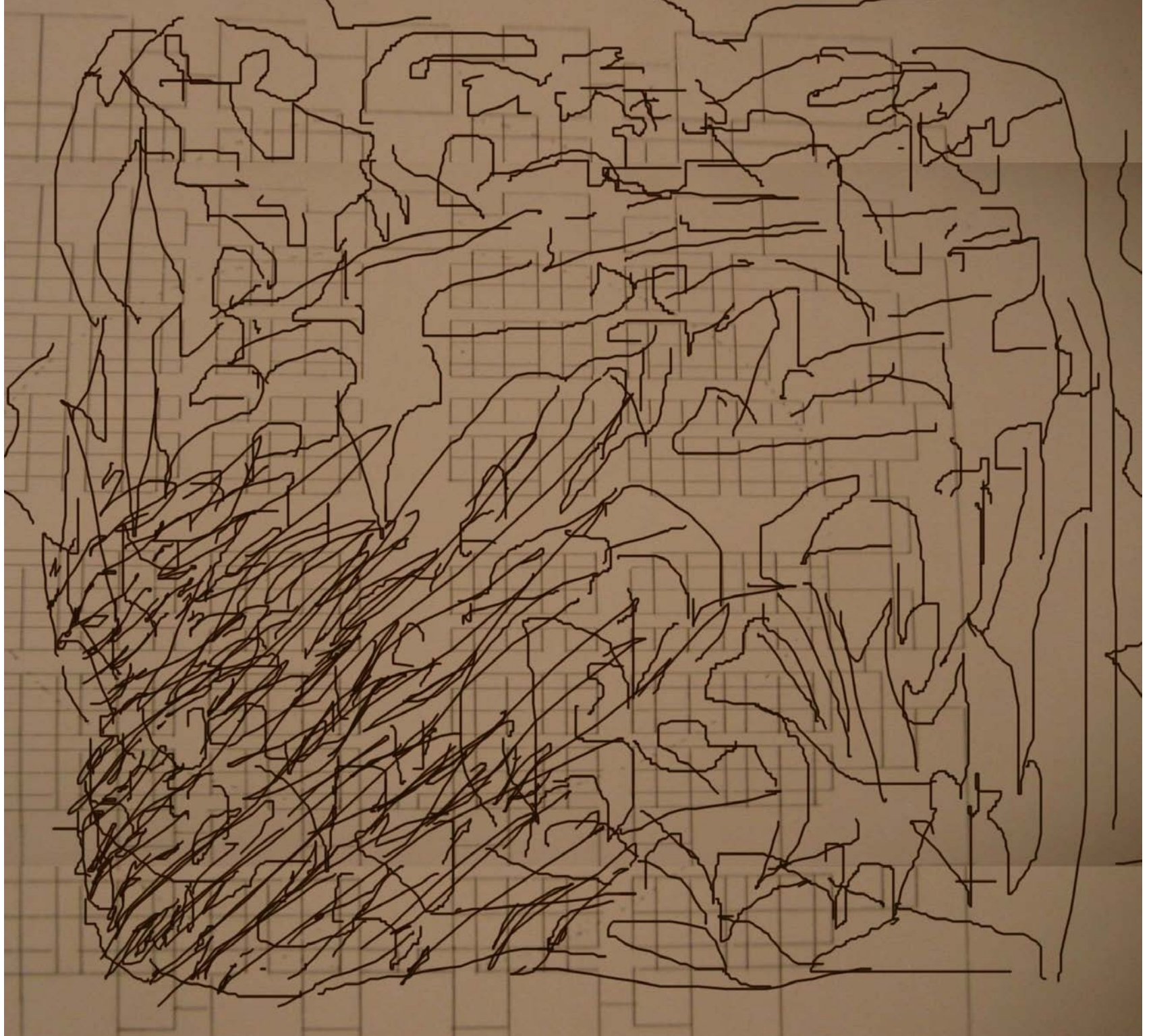


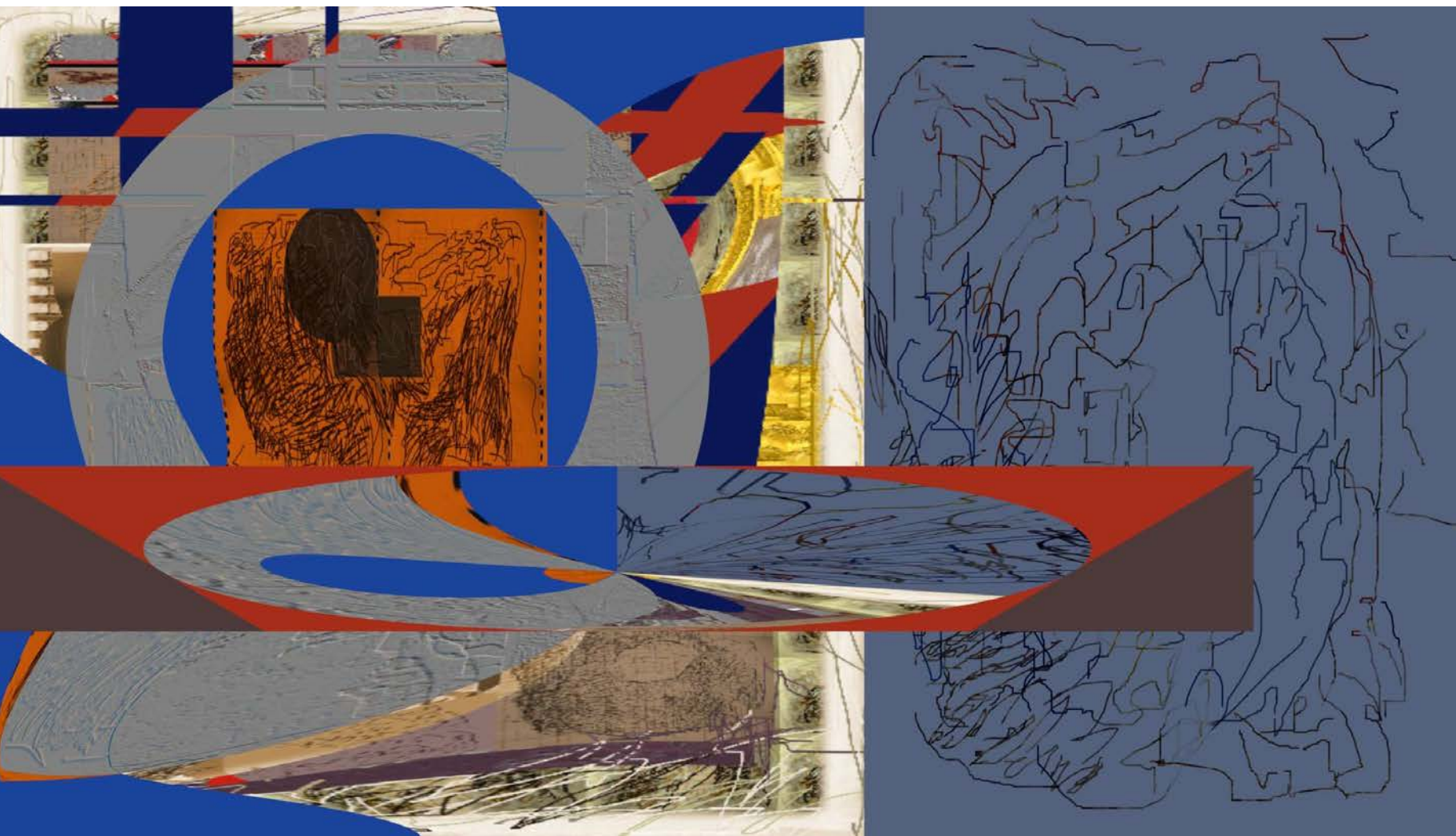


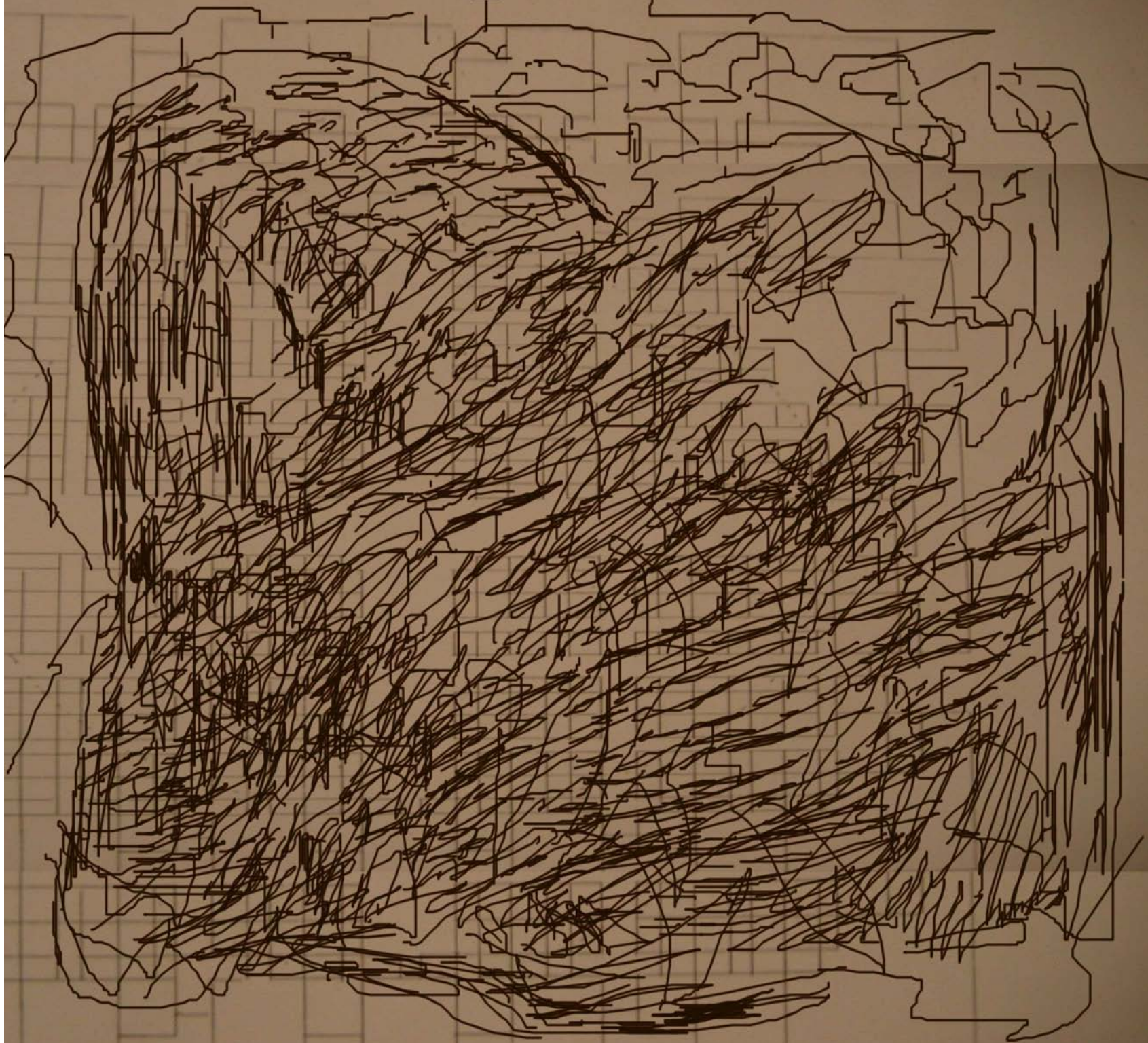


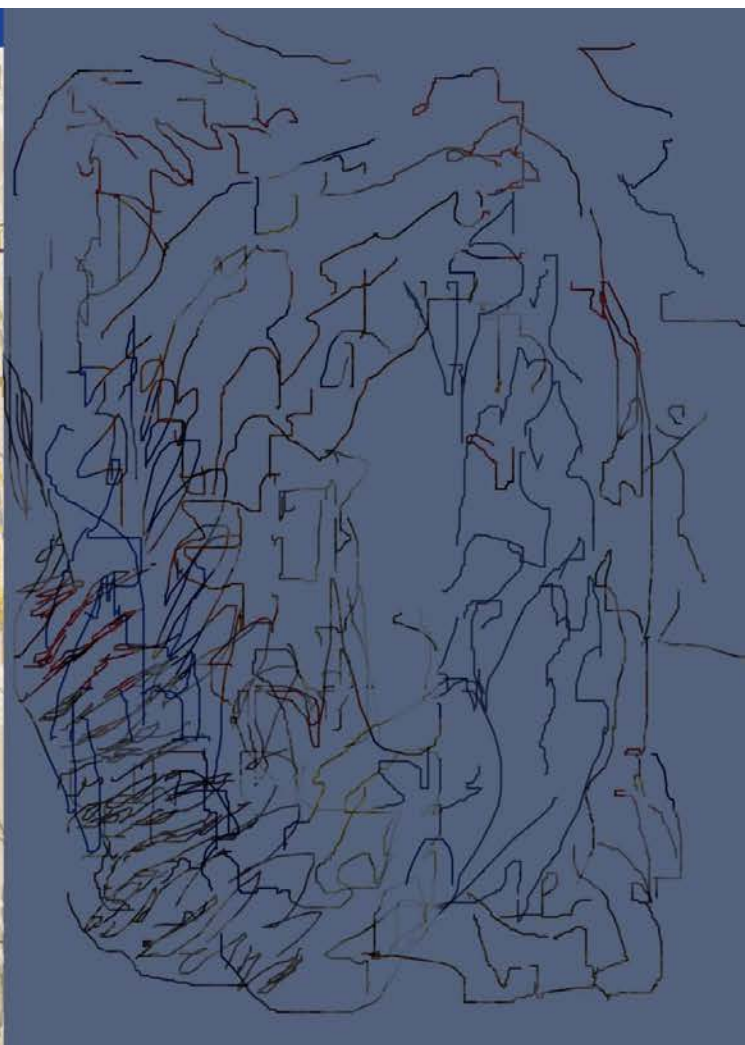


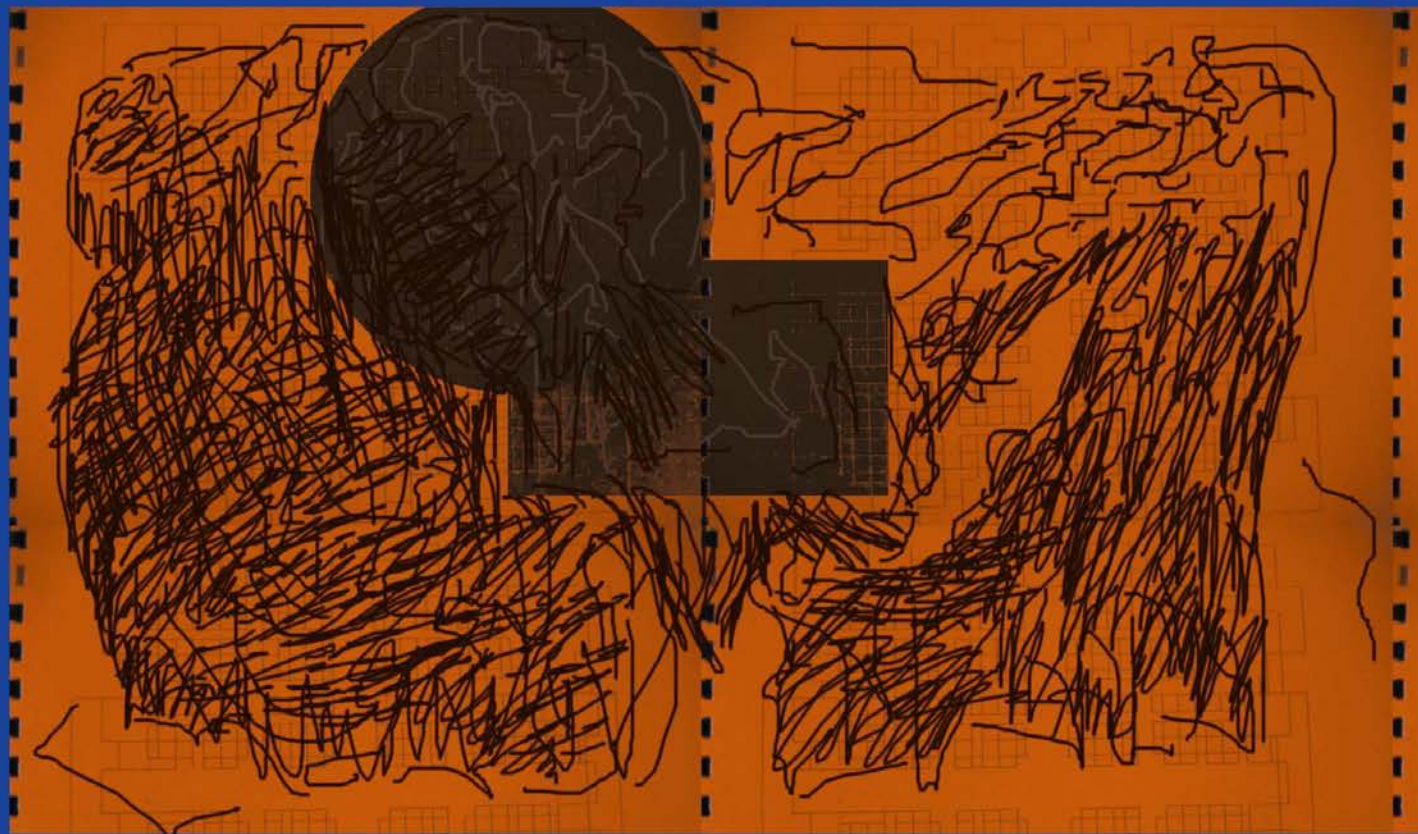


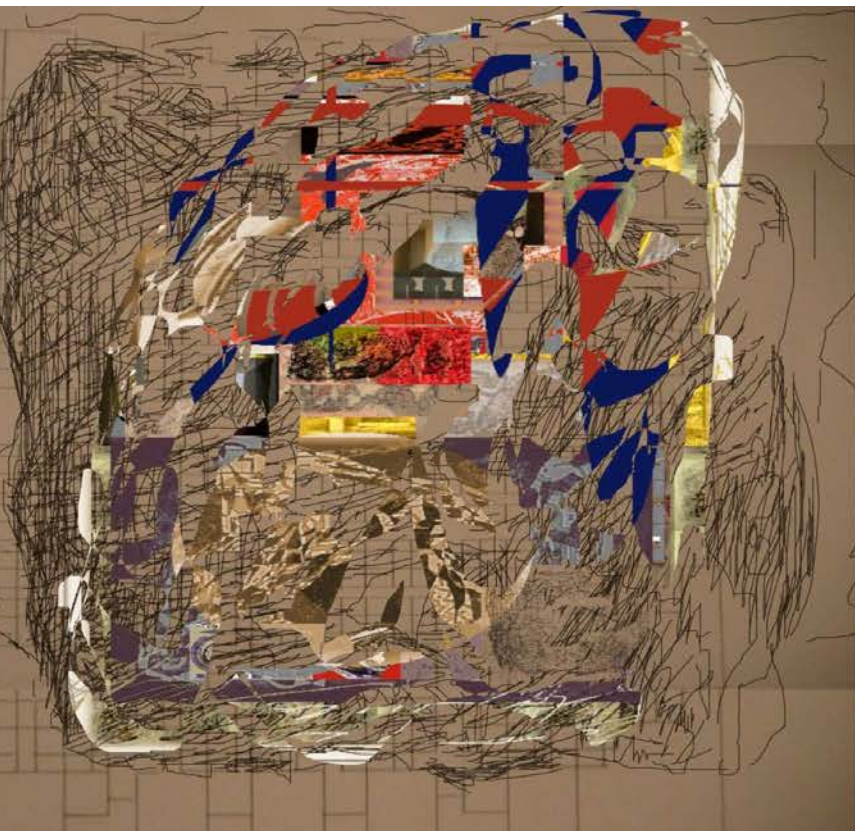


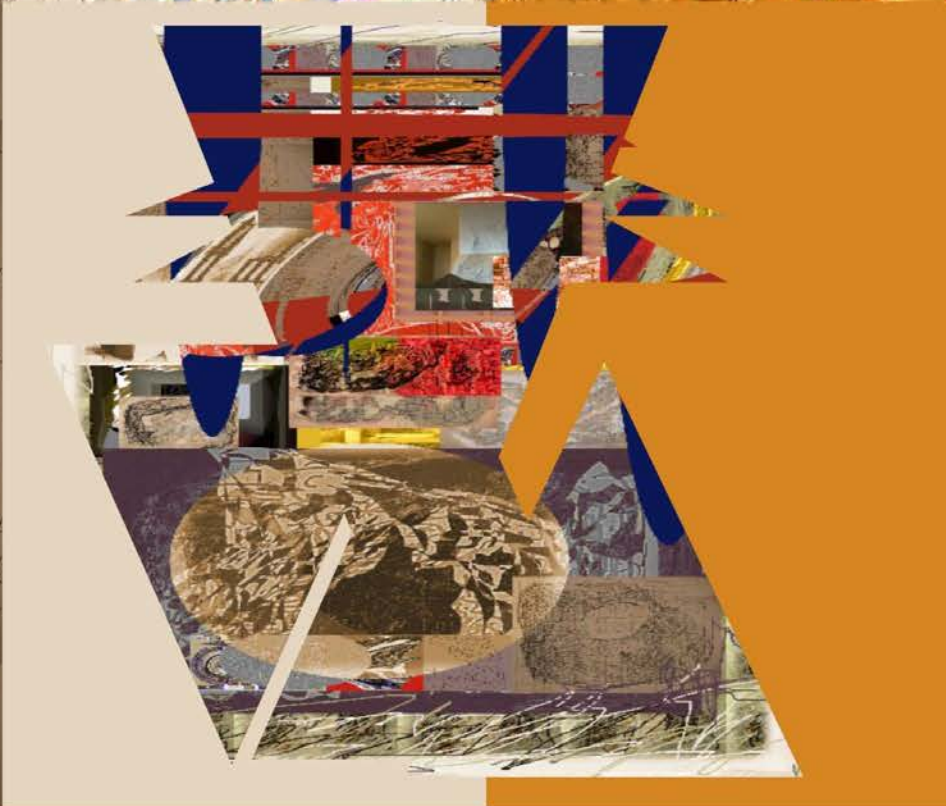
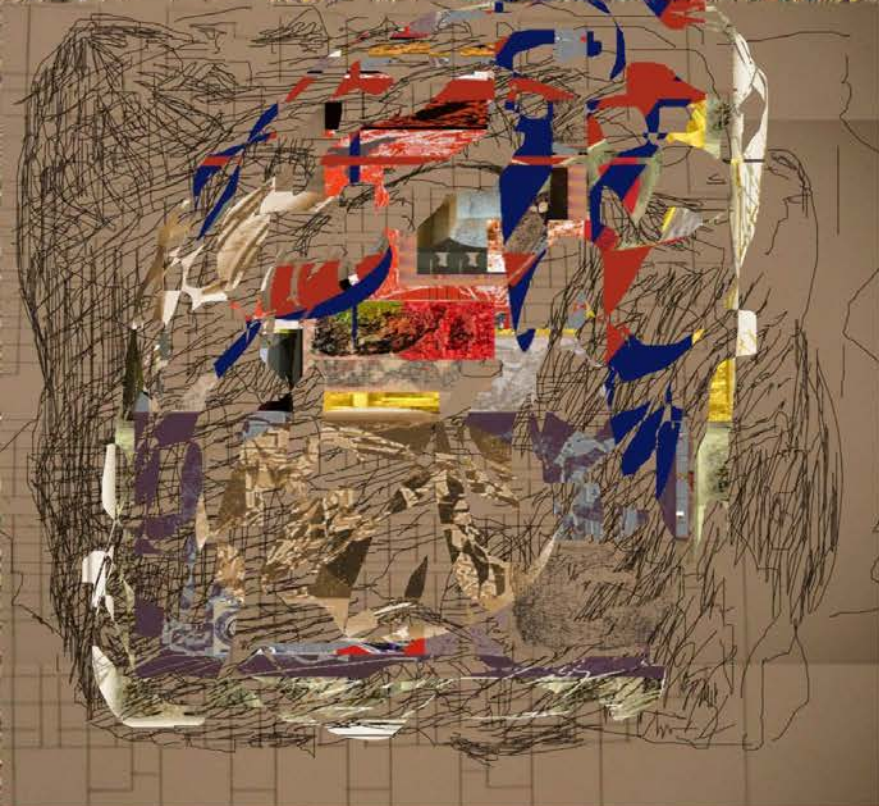


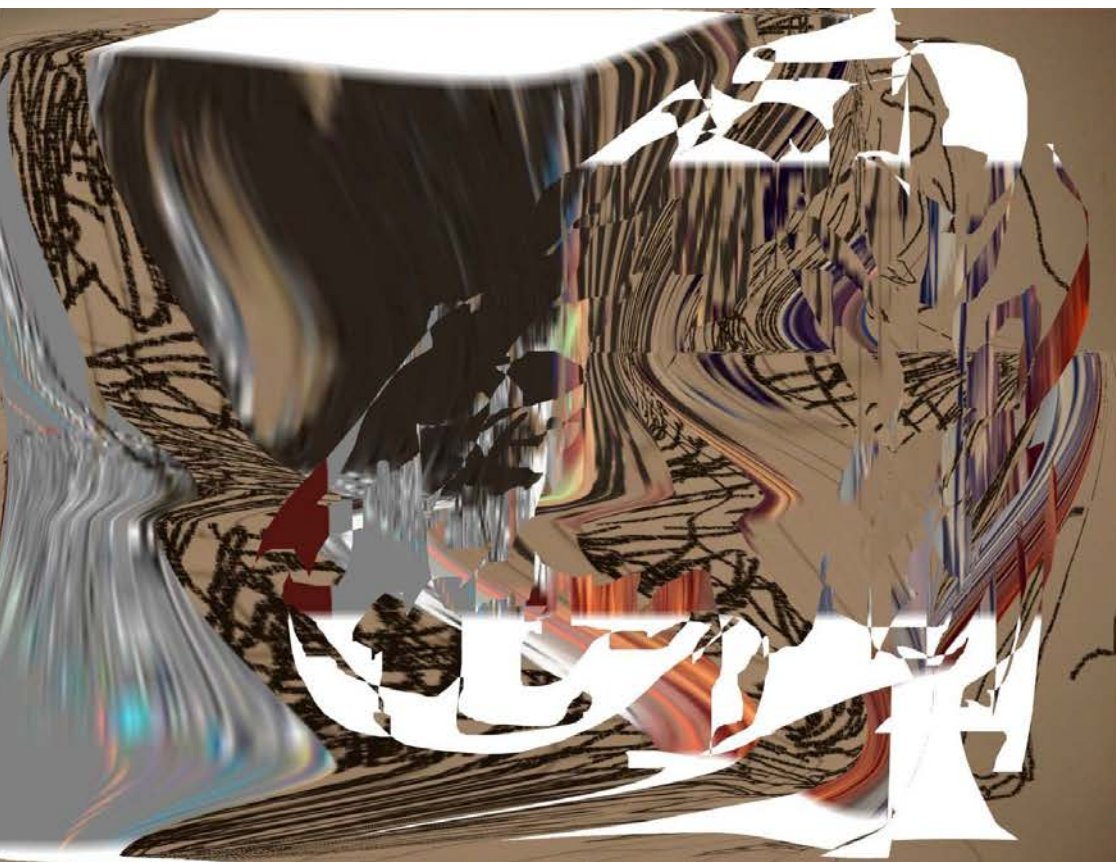


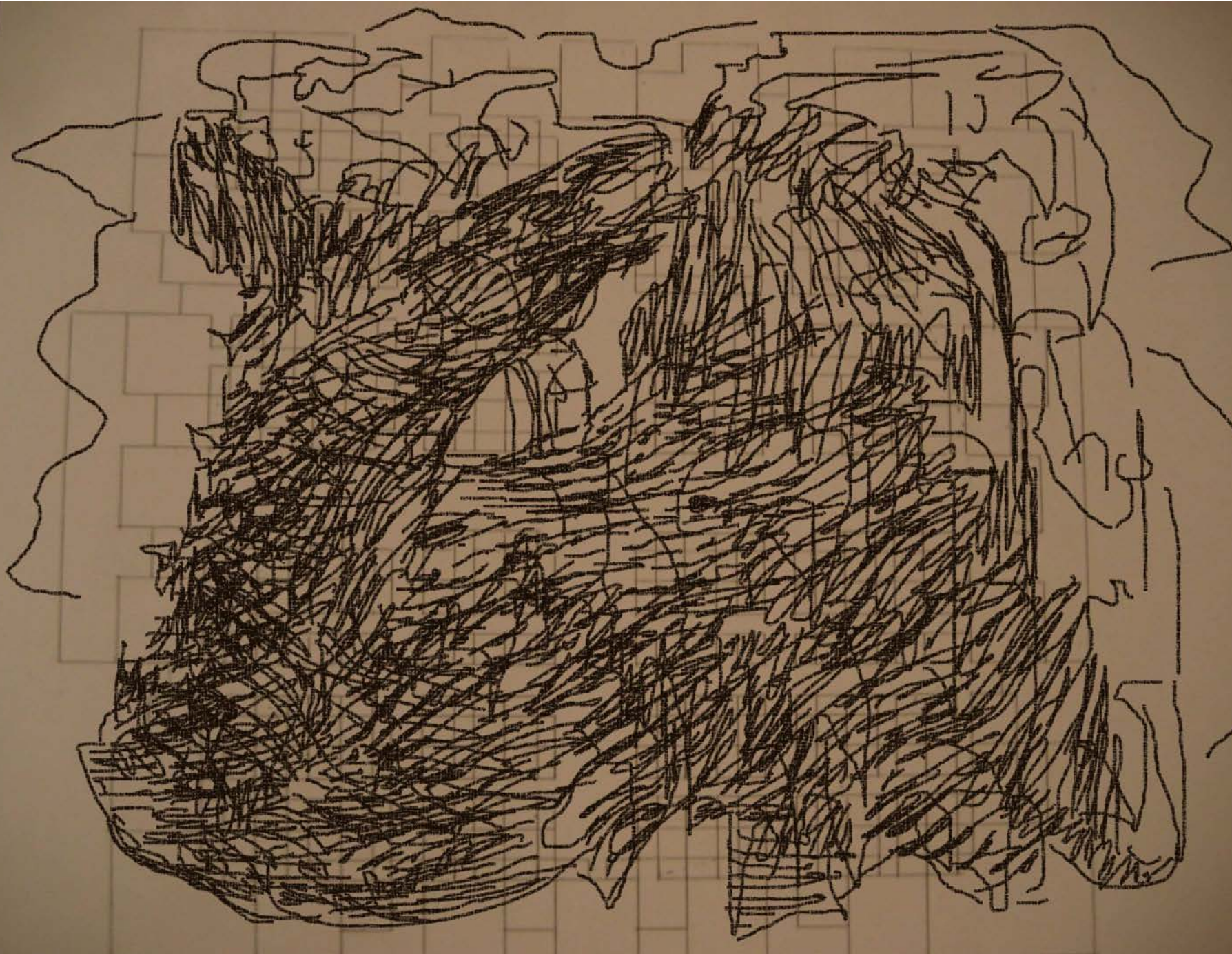




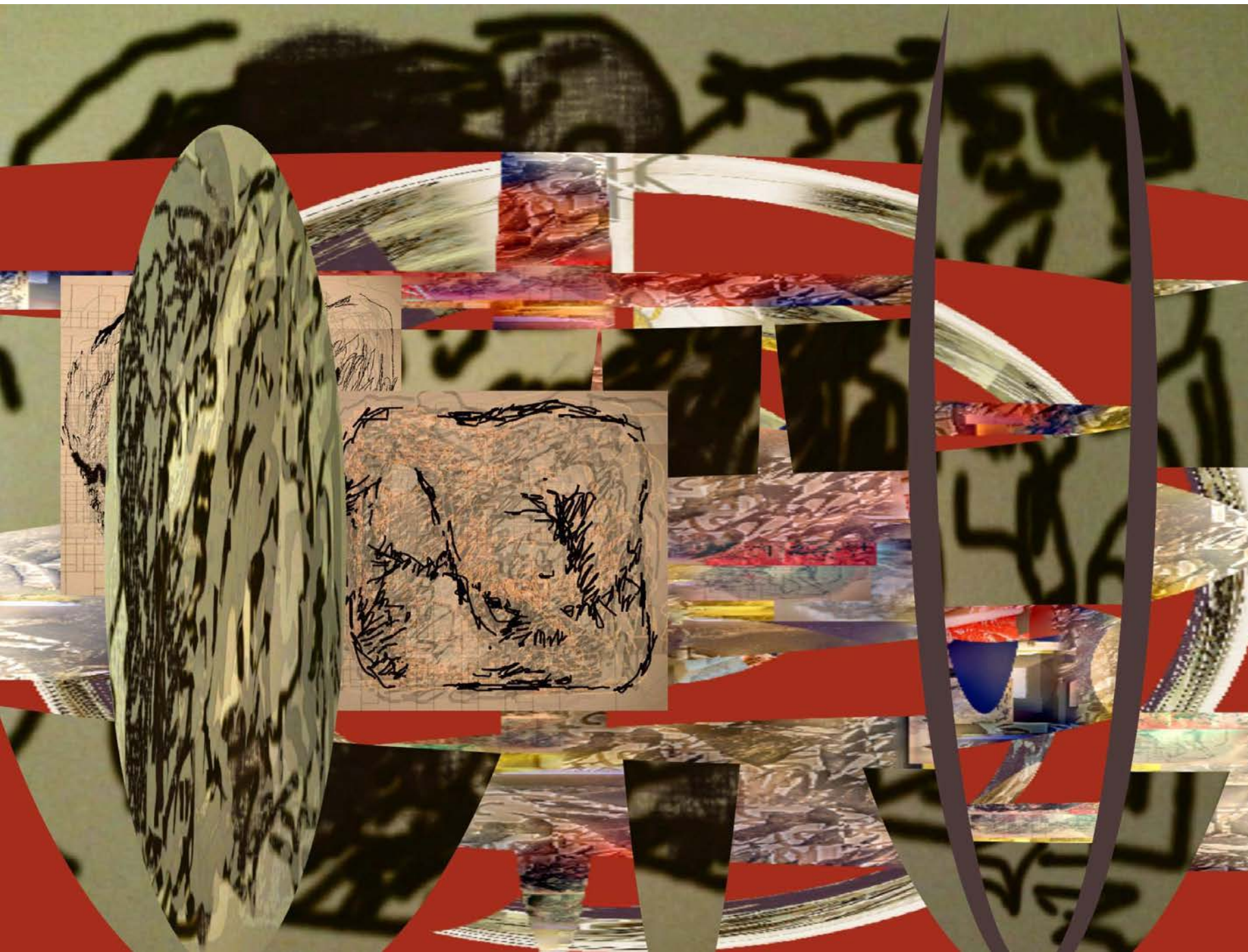


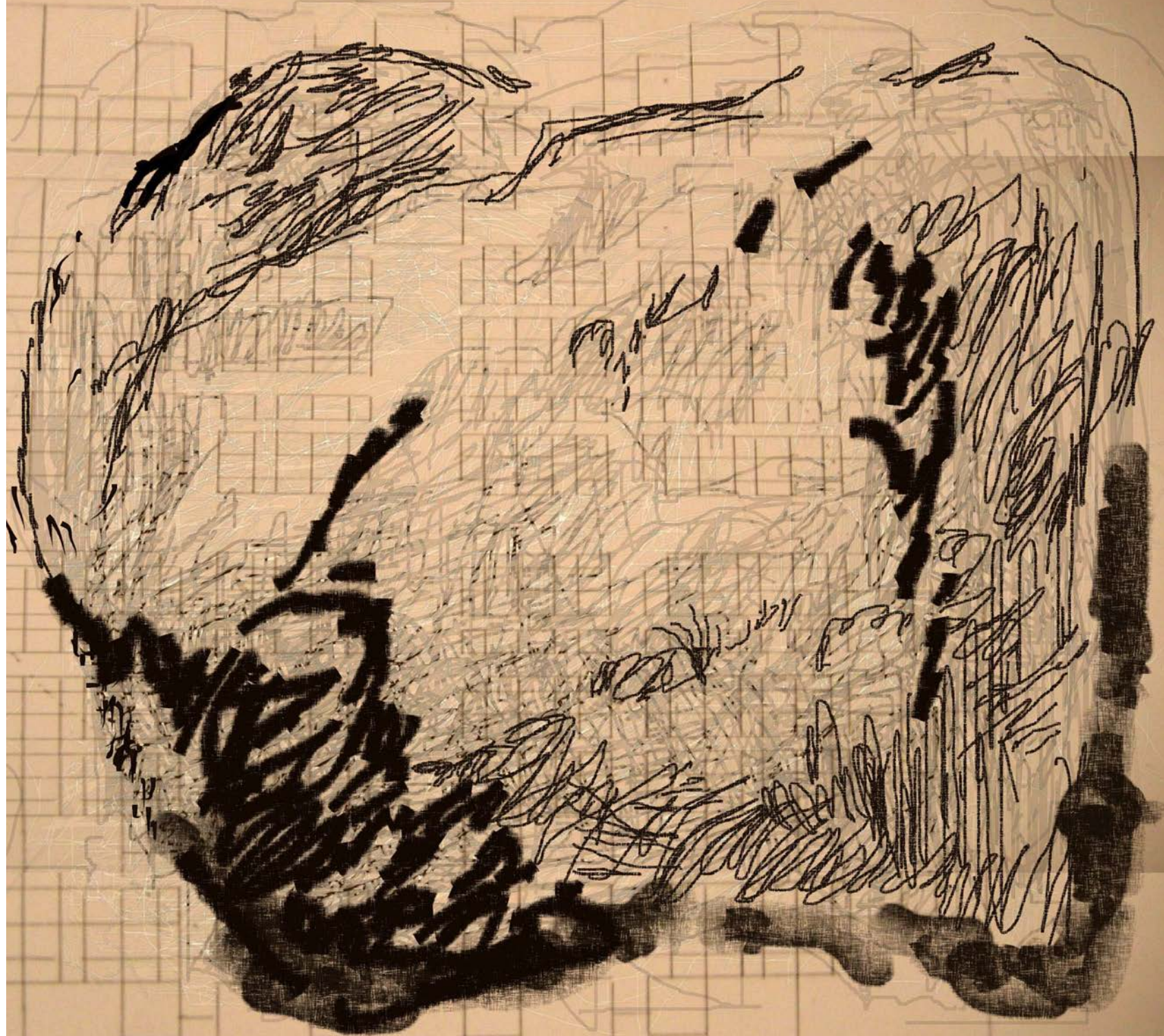










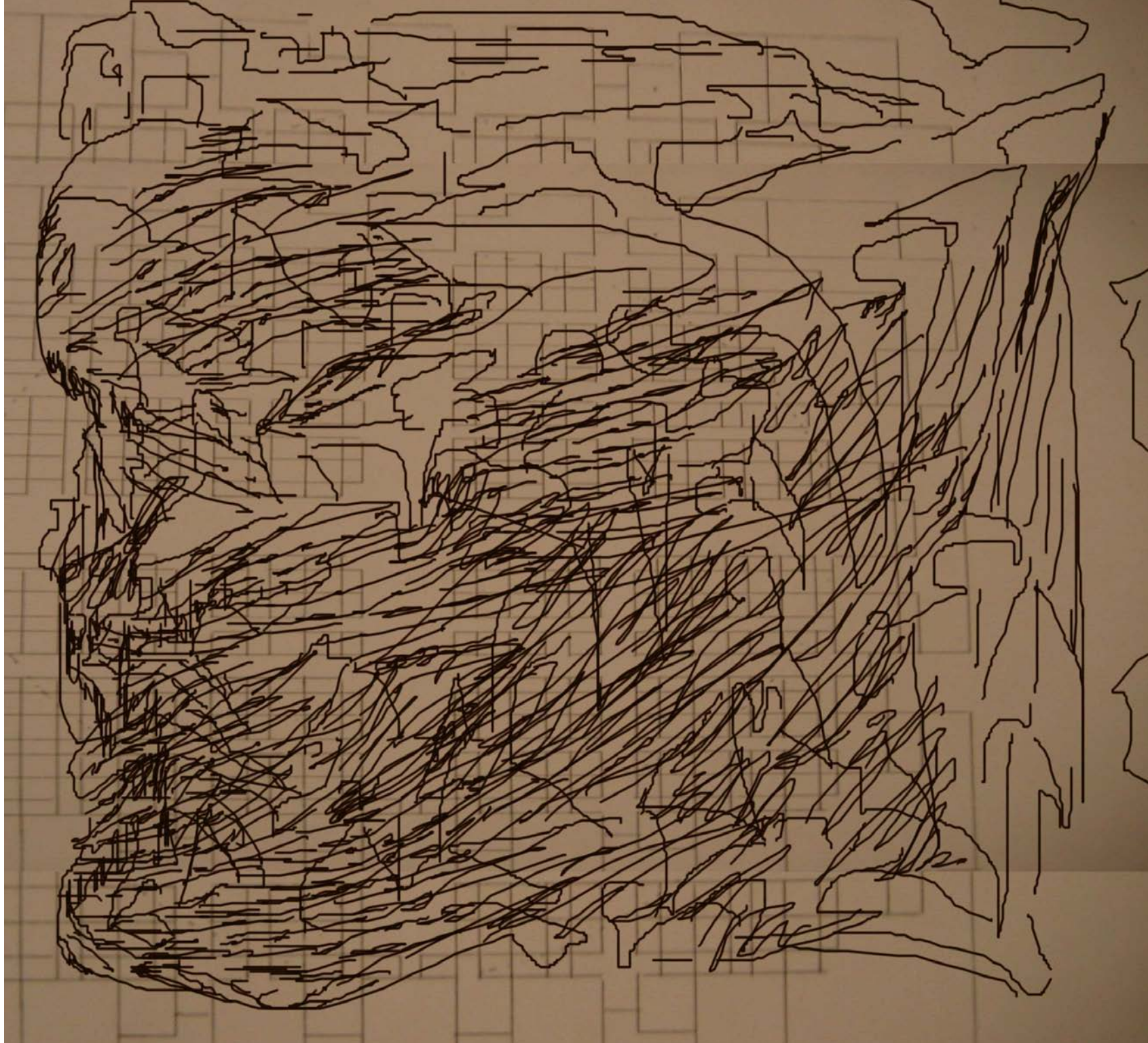


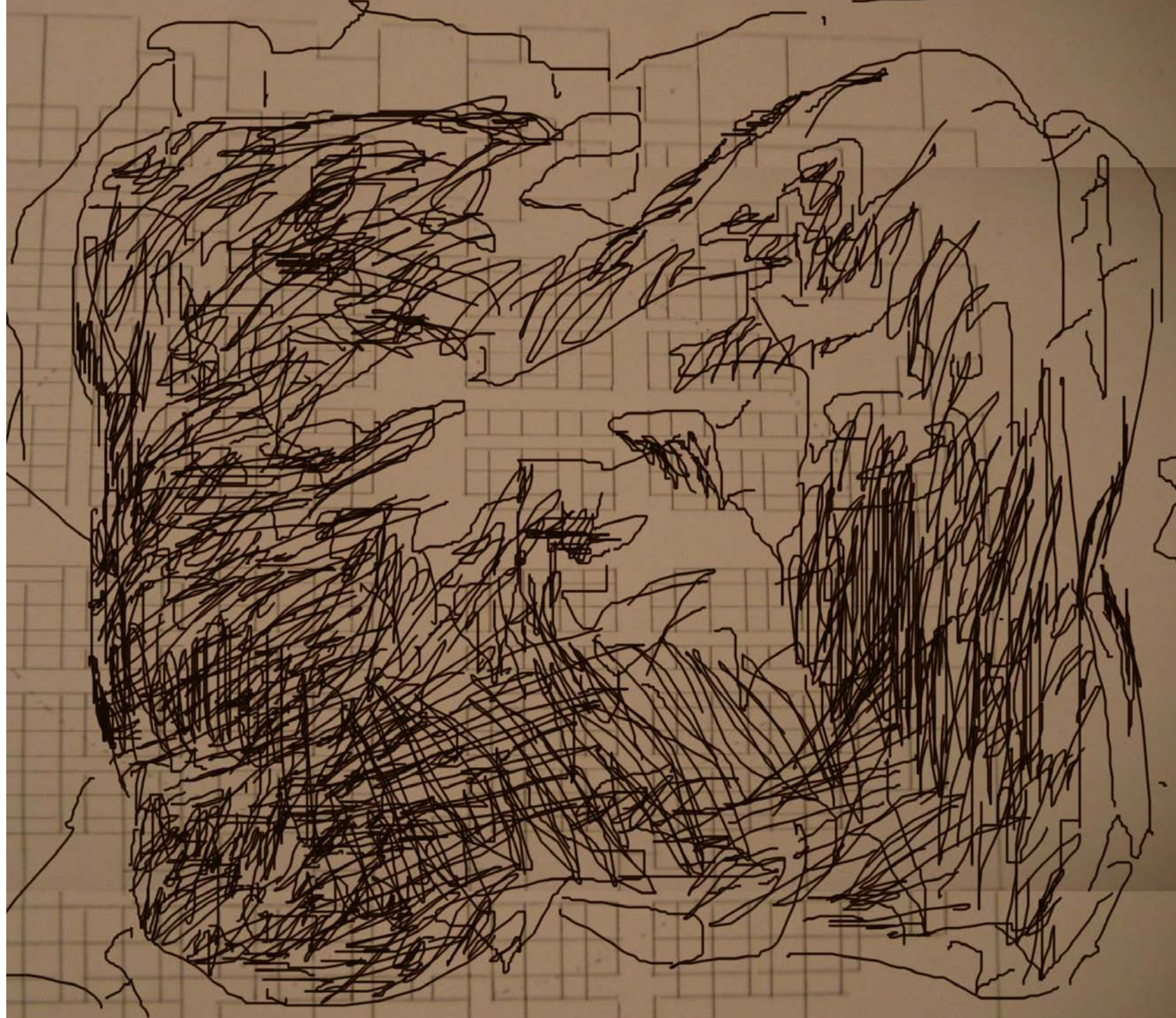


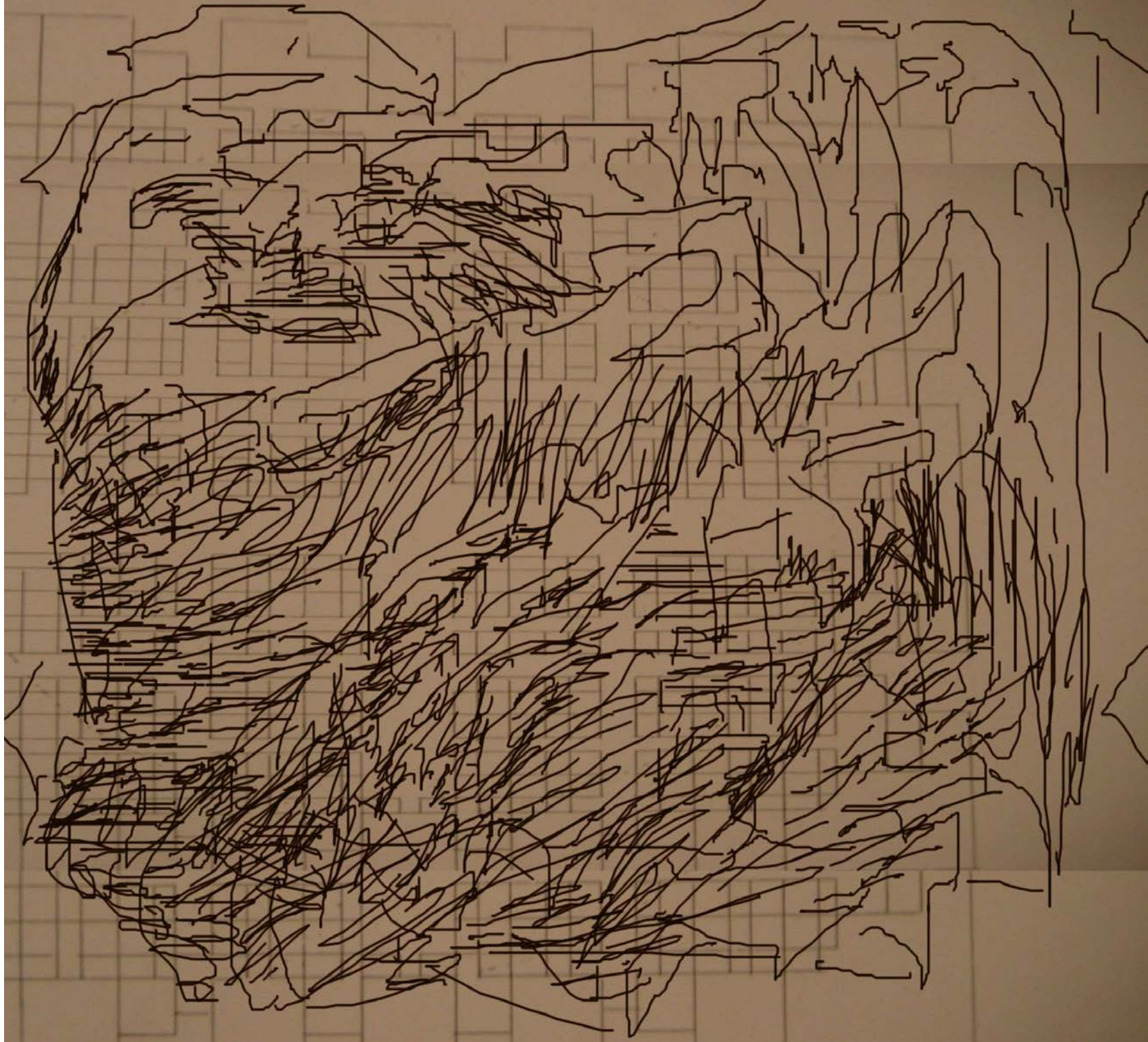








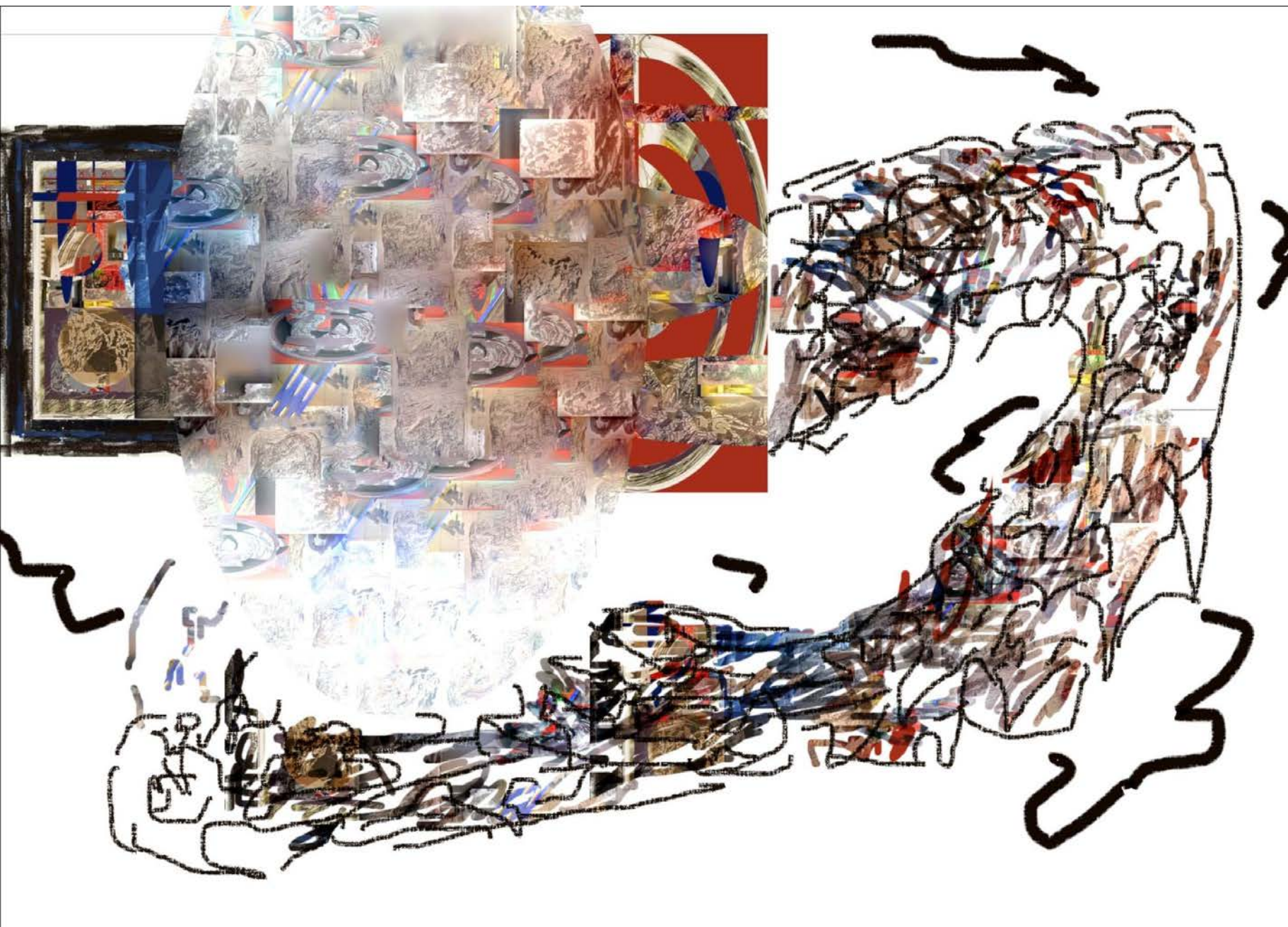


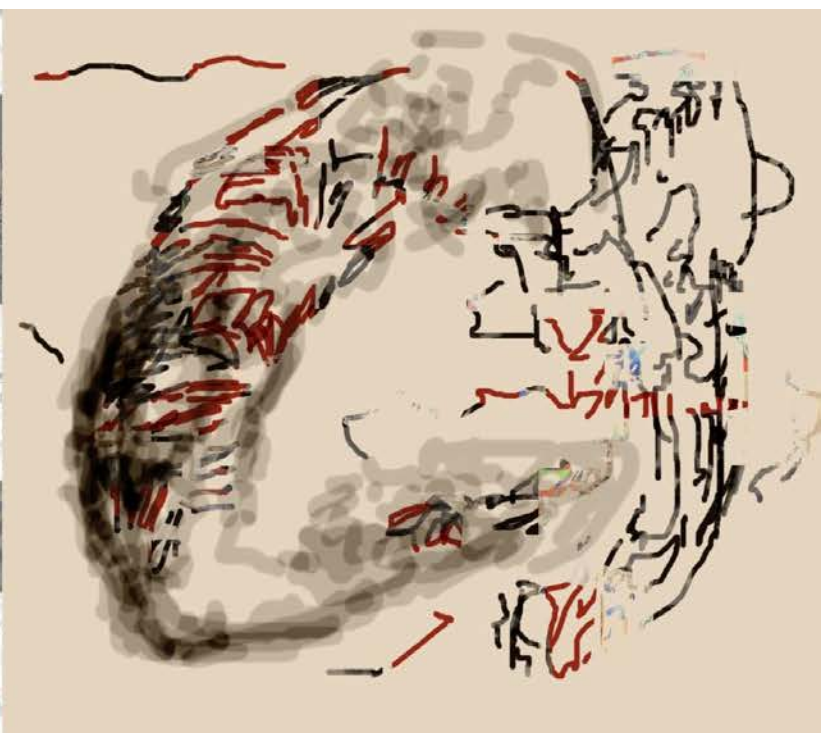


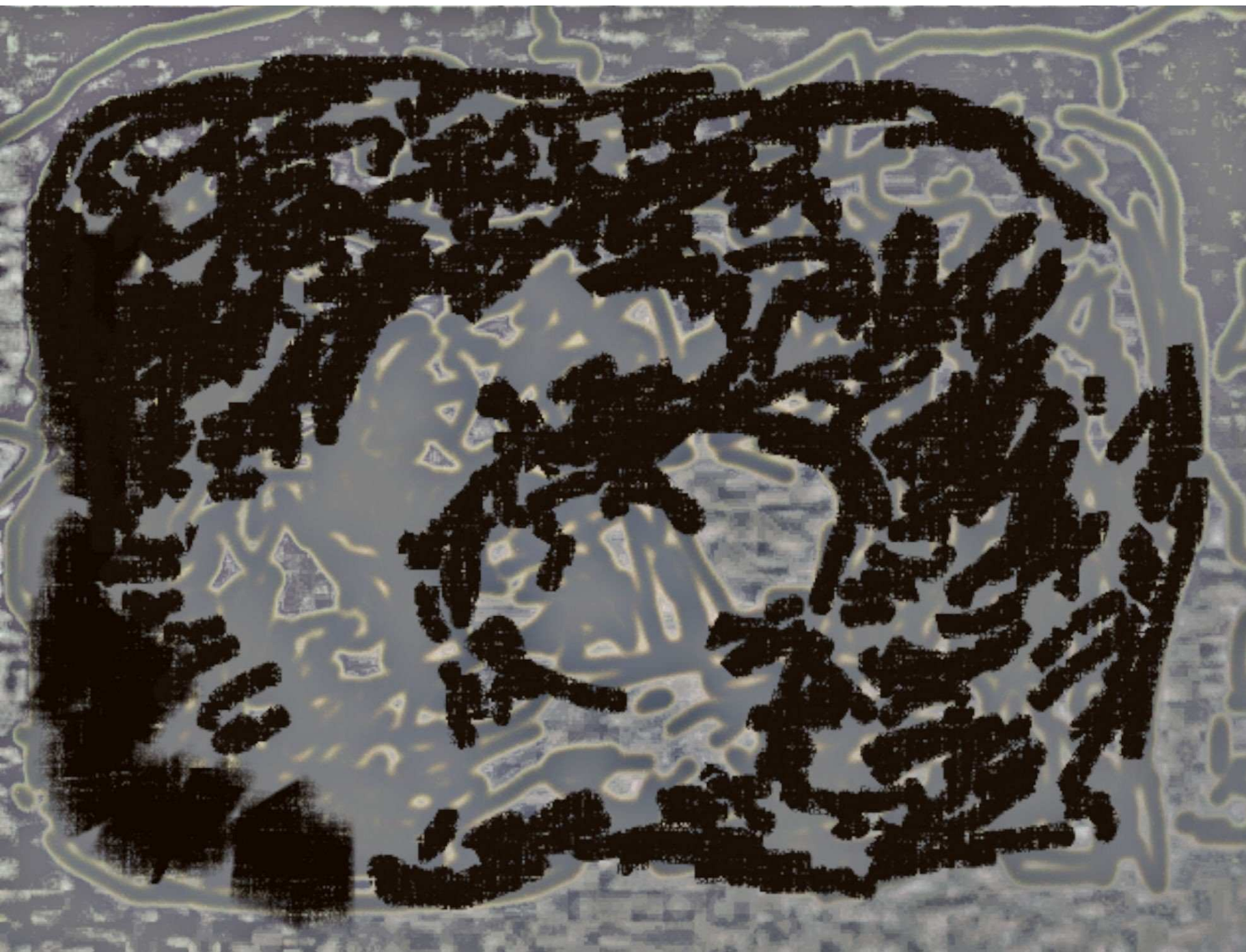




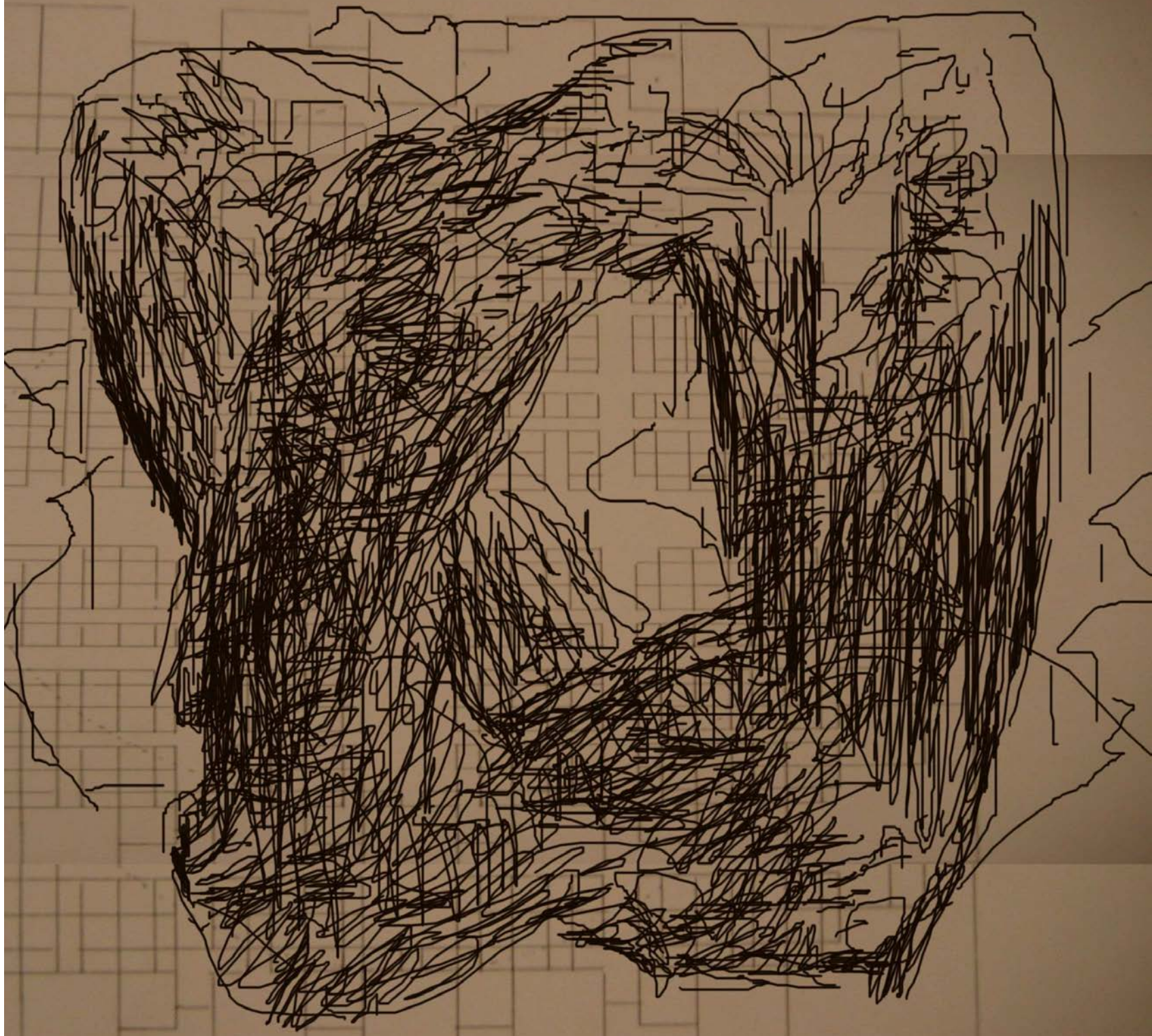










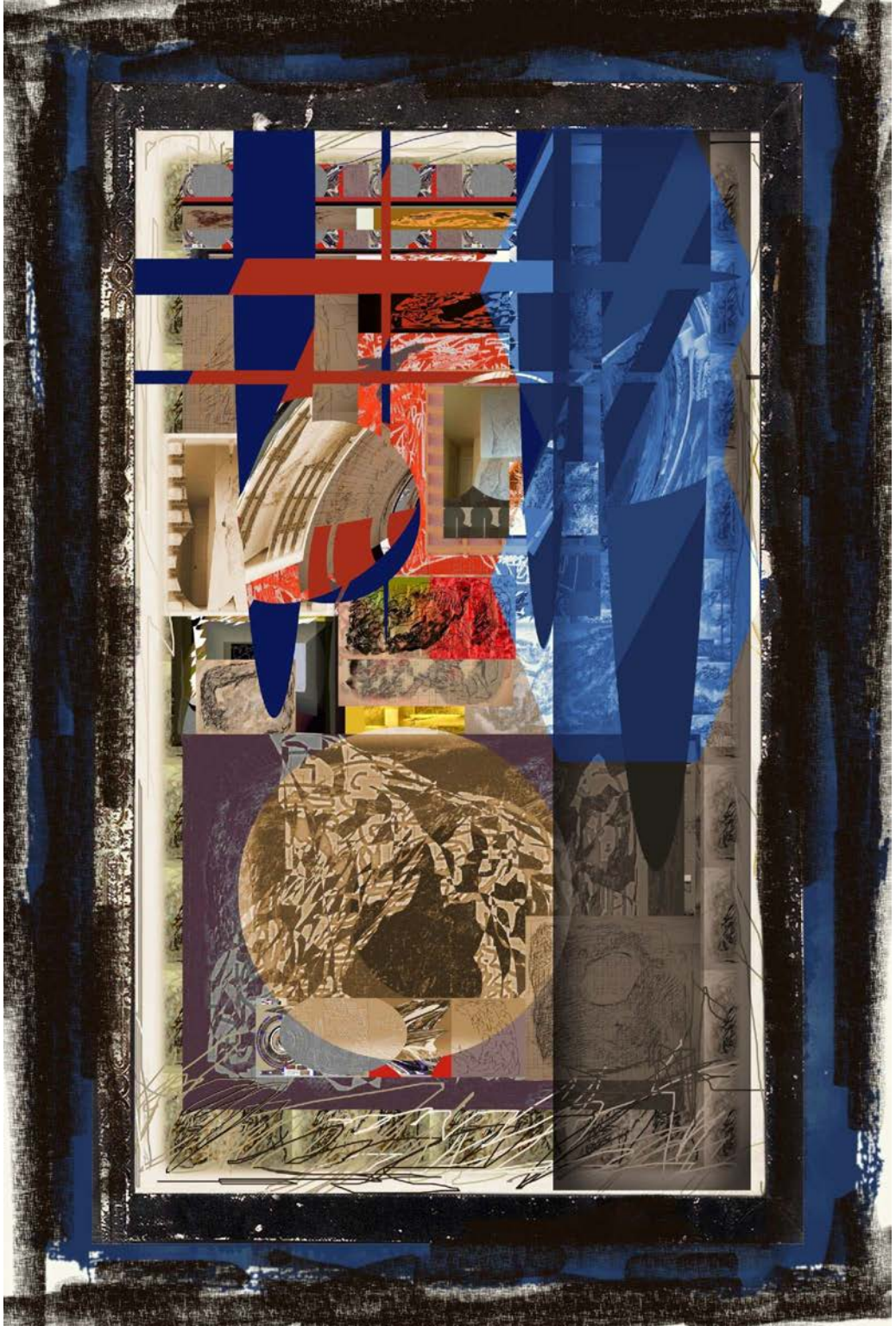






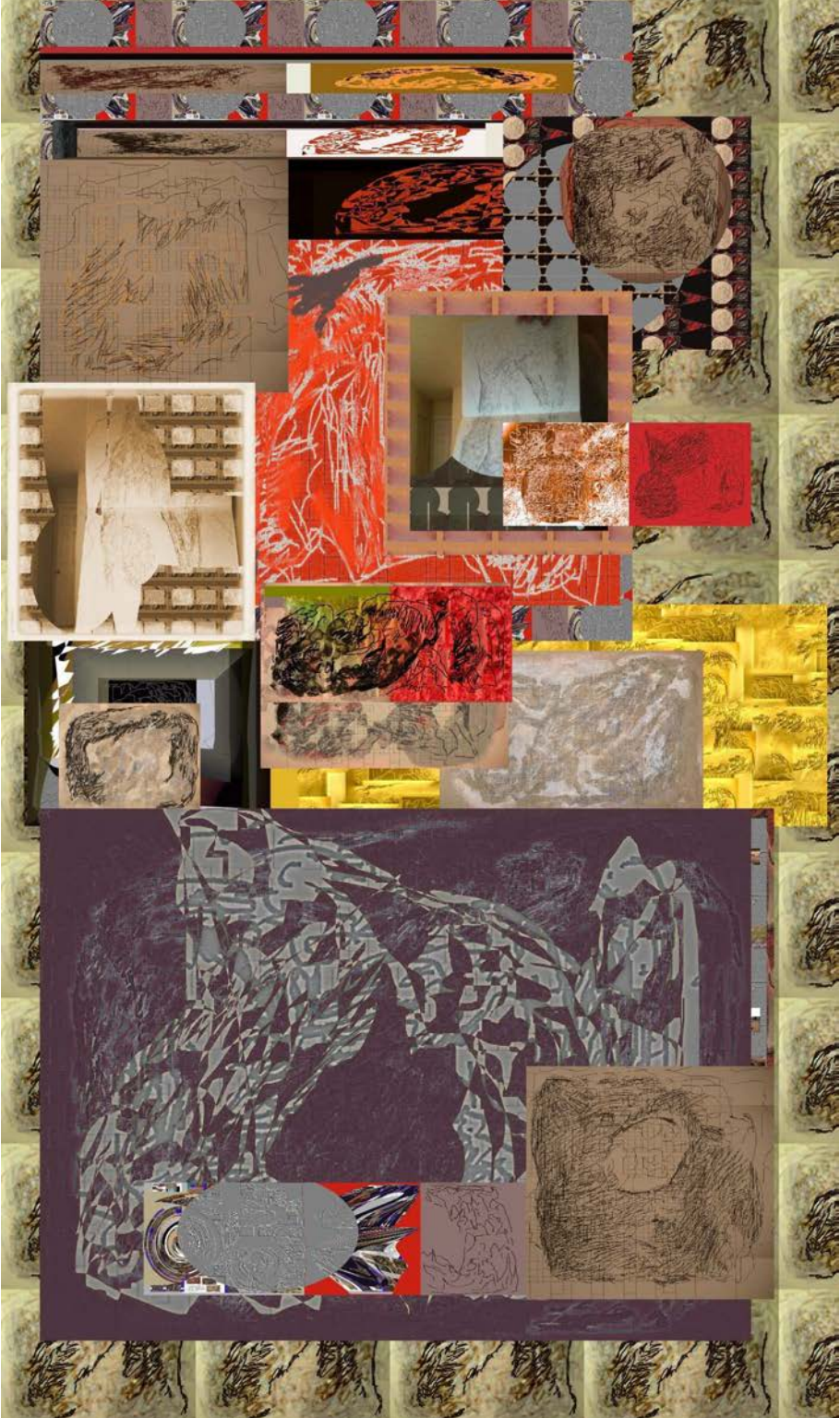


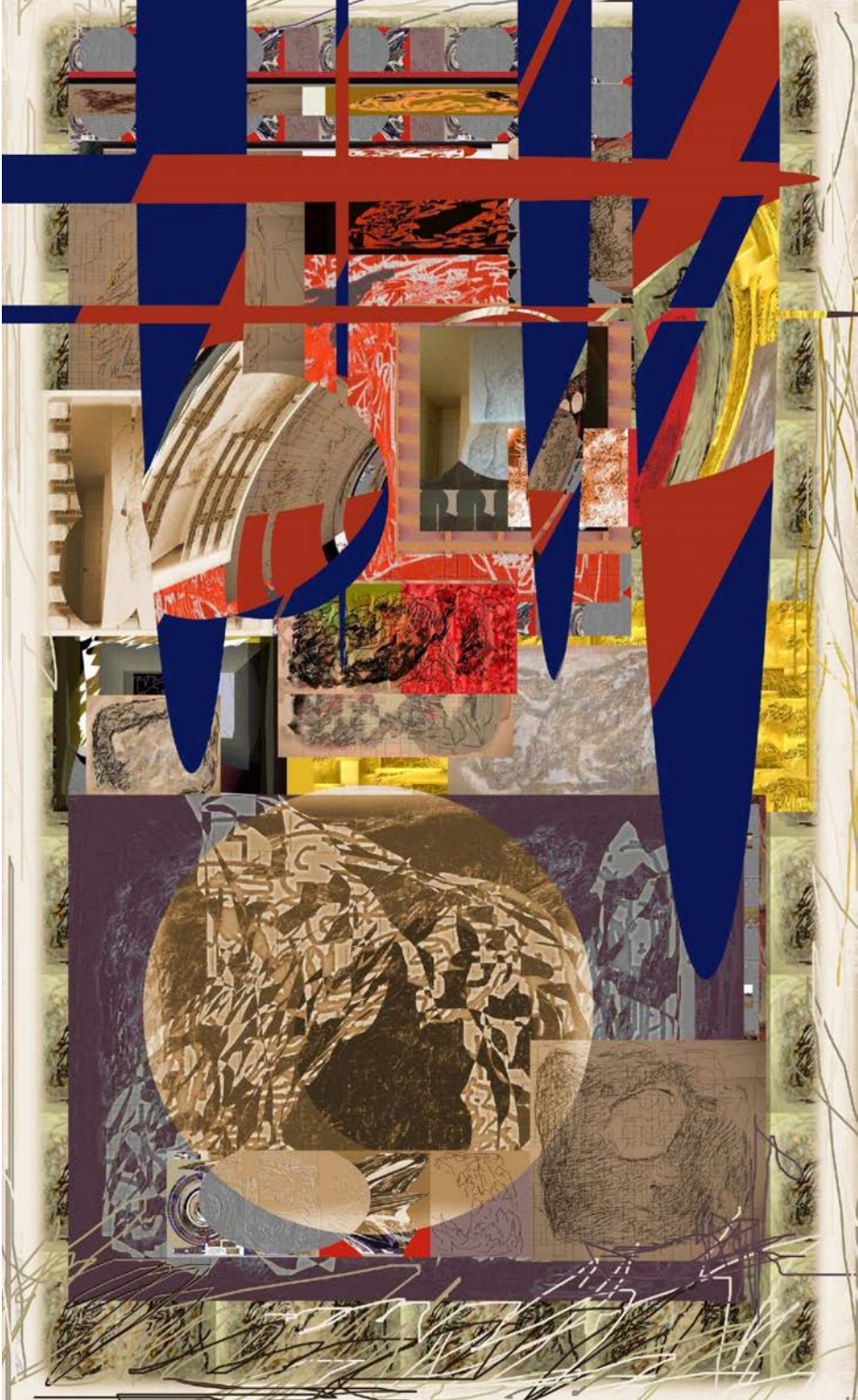


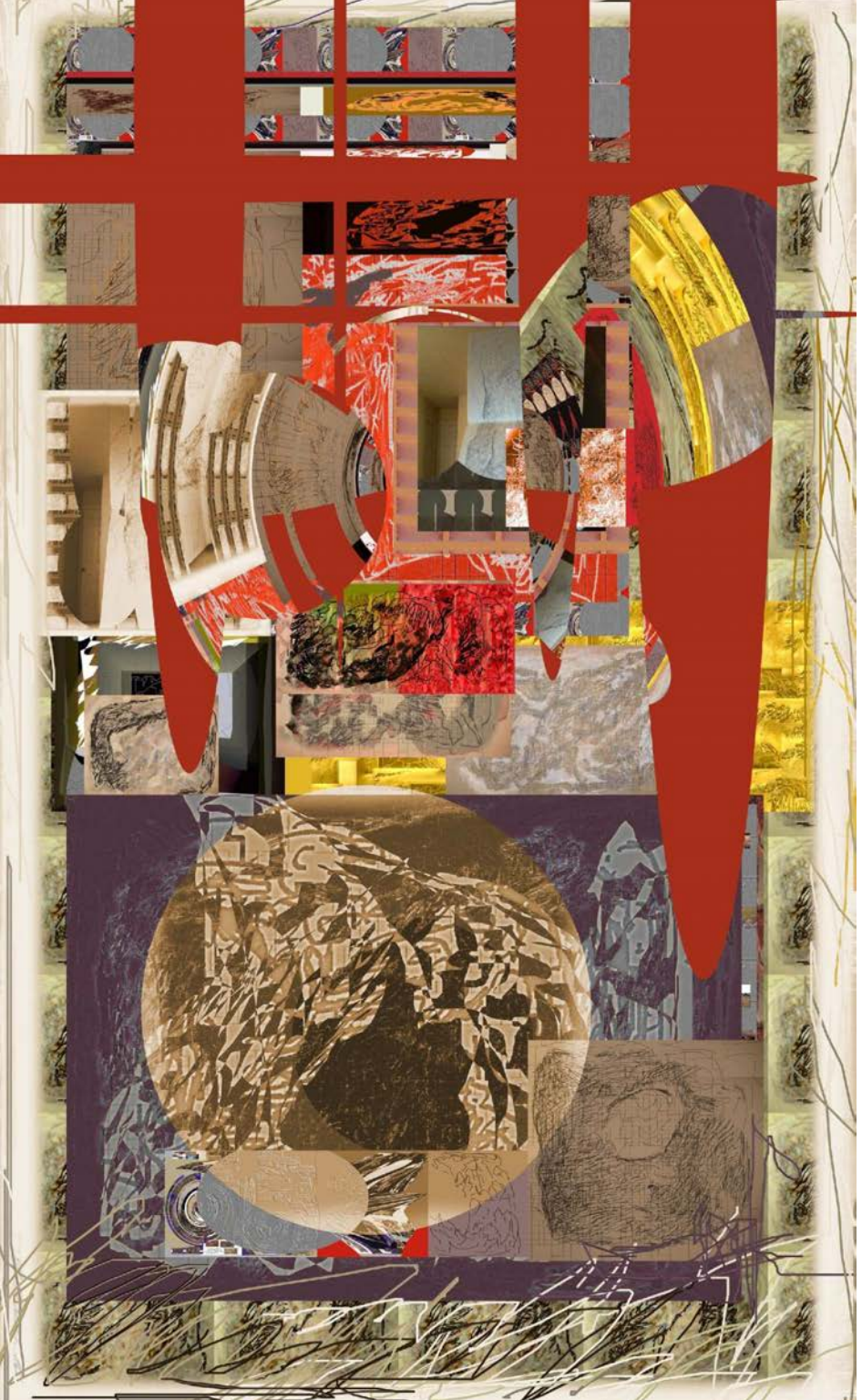






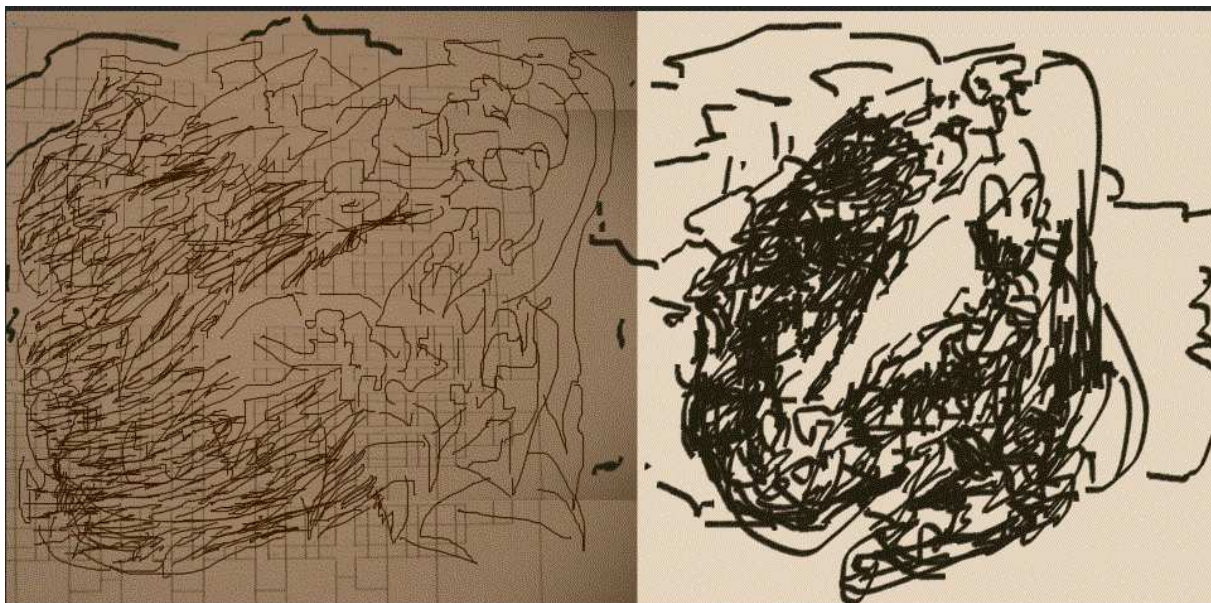


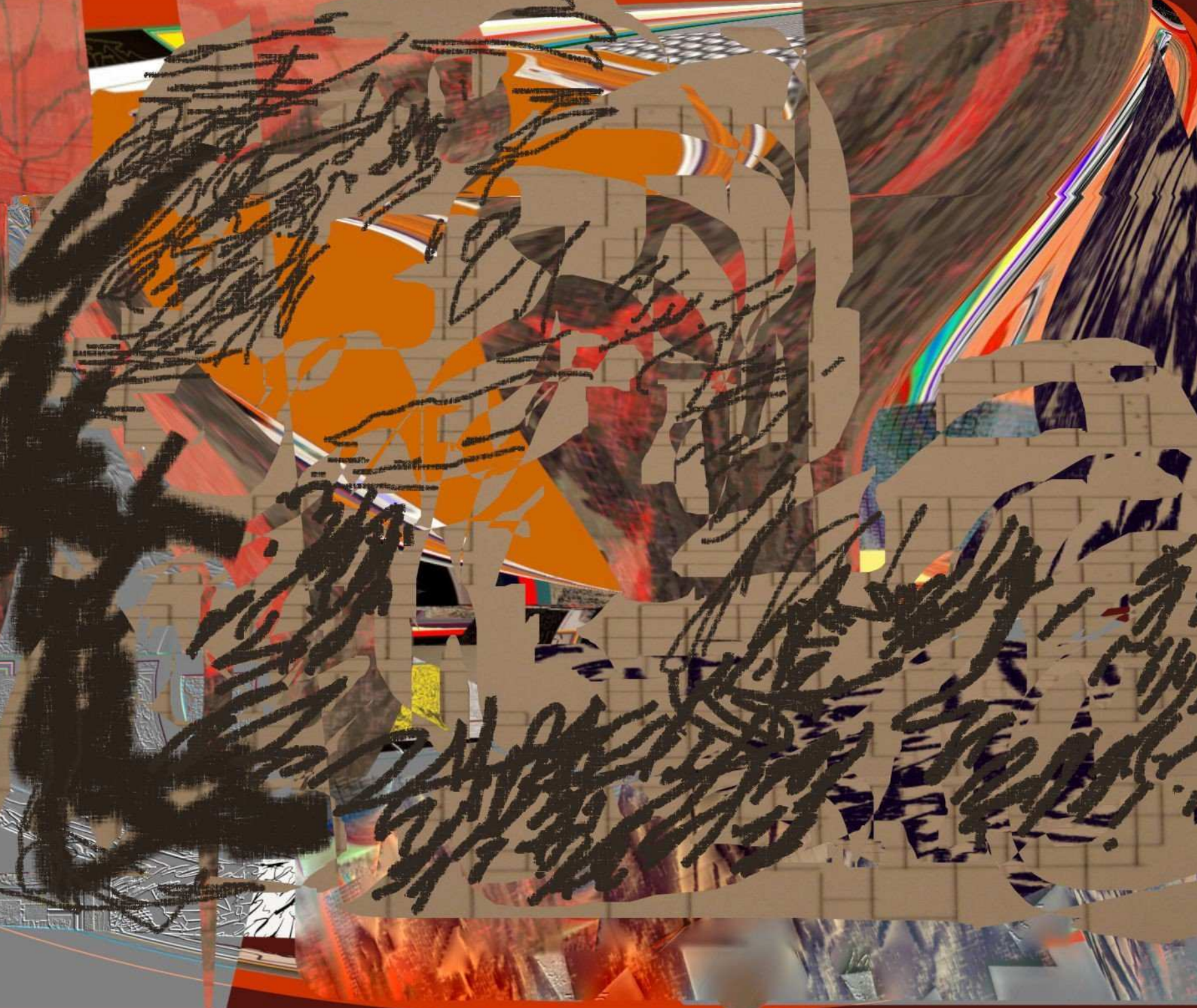




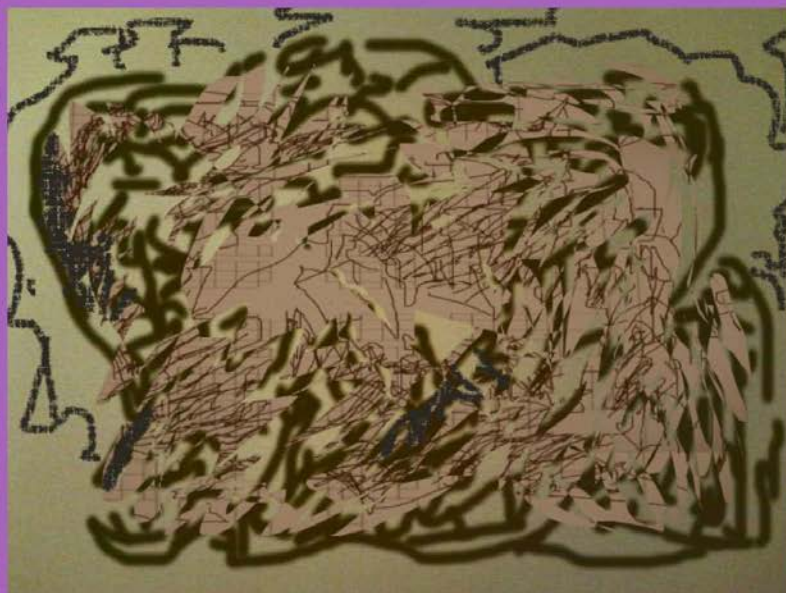












[illegible]







